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Vol. LXXII, No. 11  
September, 1952

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright, 1952.

\$5.00 per year  
Single Copy, 30 Cents

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm)

# Musical America

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## Bayreuth Festival Presents More New Production Ideas

By HAROLD D. ROSENTHAL

THE Bayreuth Festival this year was more German than international, and although one could hear English, French, and the Scandinavian languages being spoken during the intermission, the percentage of foreign visitors was much smaller this year than last. There were a number of empty seats for the Tristan und Isolde and Ring performances. It is not clear whether this was because of the high prices charged for the seats or because the Wagner cult is not so strong now in Germany as it was before the war, but one circumstance was most noticeable—the comparative absence of younger-generation Germans.

The Bayreuth audience on the whole seemed rather uncritical of the standards of the performances that were offered. There seemed to be a prevailing attitude that because they were at Bayreuth they must therefore be good. There was also surprising ignorance among the Germans, at least those to whom this writer spoke, concerning such Wagnerian singers as Kirsten Flagstad, Helen Traubel, Kerstin Thorborg, etc.

The standard of some of the performances, especially of the Ring, was not what one would expect at a festival in that most musical of countries. The redeeming features this year were the new productions of Tristan und Isolde and the repetition of last year's great Parsifal. The new approach to Wagnerian production that Wieland and Wolfgang Wagner inaugurated last year has been discussed at length in these pages, most notably in Ernest Newman's admirable articles from the London *Sunday Times*. It would be pointless to go into the theories of the Wagner grandsons again; suffice it to say that economic necessity was one of the main causes of their scrapping old traditions.

### Tristan Re-created

In the case of the new Tristan und Isolde, this approach worked admirably. For the first time in my experience, stage, orchestra, singers, conductor, lighting—in fact all the diverse elements that go to make up an opera production—were fused into a unity such as Wagner himself could only have dreamed of.

The curtains parted on the first act to disclose a sort of blue tent-like pavilion on board Tristan's ship. The stage was bare except for the wooden couch on which Isolde was reclining and the chest near which Brangäne was standing. The bareness of the scene, the lighting, and the attitudes

of the Isolde and Brangäne combined to produce an atmosphere of despair. When Isolde burst out with the words "Wie wagt mich so hohnen?" one really did feel that they were the first she had uttered for a night and a day. When, exhausted and short of breath, she asked Brangäne to pull back the curtains to give her air, there were revealed, in a contrasted, brighter light, Tristan and Kurwenal. There were no sailors or attendants visible at all; their voices were heard from off-stage. At that moment when Tristan, Isolde, Brangäne, and Kurwenal were all seen the audience knew exactly what they were feeling and suffered every one of their pangs of conscience and remorse.

### "Spaceless, Timeless"

The second-act setting was spaceless, timeless, indeterminate. The stage was bare, and the only light at the beginning of the scene was a sort of orange diffusion in the corner where Isolde and Brangäne stood. When Isolde extinguished the torch the stage was plunged into complete darkness; then gradually there appeared patches of purple and blue light and clouds projected on the cyclorama. Dim shapes that suggested trees materialized; the garden seat became visible, and the love duet was sung in near-darkness, except for the lovers' faces, which were lit. Tristan and Isolde became the personifications of ideal human love; the music and the dawn became one; and we seemed to be carried away into endless space. Then the dream was shattered by the entrances of Brangäne and Kurwenal, then of Marke and Melot. There were no courtiers or attendants to clutter the stage, and with a perfect grouping Wieland Wagner achieved the feeling of inevitable tragedy that is inherent in the drama.

The third-act staging was not quite so successful. The vast, empty space with no vestige of a tree, its expanse broken only by a kind of slab on which Tristan lay, quite uncovered, while Kurwenal kept watch on the other side of the stage, did not exactly capture the feeling of hopelessness that one expects at this point. Tristan rushed to meet Isolde upstage center, where he died, so the Liebestod was sung at a good distance from the footlights. But here the stage picture was again perfect, and as Isolde sank into death the lighting, music, and stage picture once again achieved perfect unity.

In the past I may have heard better vocal performances than on this occasion, yet the artists fitted so well into the over-all conception of the work that they each seemed the inevitably right choice for his part. Martha Mödl's Isolde was one of the finest operatic creations I have ever witnessed. It is really very difficult to analyze it. Her interpretation grew from within, and she was wholly immersed in the part. Her voice, more mezzo-soprano than soprano, was very rich and vibrant, especially in its lower register; good phrasing and musicianship were always in evidence. Ramon Vinay's Tristan was a noble

(Continued on page 12)



Bernice B. Perry

Mrs. Edward MacDowell, sitting under a maple tree planted by her husband 54 years ago, is surrounded by MacDowell Colony residents at the recent celebration in her honor. From left to right are Paul Nordoff, Thornton Wilder, Mrs. MacDowell, Nikolai Lopatnikoff, and Margaret Widdemer

## MacDowell Colony Notables And Neighbors Honor Founder

By ROBERT SABIN

WHEN the townspeople of Peterborough, N. H., gathered on Aug. 15 to celebrate Marian MacDowell Day, they were joining in a tribute to an institution of which they are proud and in a gesture of affection towards a woman who retains all of her intellectual liveliness and sense of humor at the age of 94.

On the grounds of Hillcrest, the home of Mrs. Edward MacDowell where the ceremonies were held, stands a large maple tree. As she sat looking at the people in its shade, Mrs. MacDowell could think back 54 years to the day when Edward MacDowell planted it, "a mere slip, the size of a walking-stick." Just as this tree has waxed strong, the MacDowell Colony, which has been her life work, has grown into a major institution. At it many of this country's distinguished artists have produced some of their best work.

Edwin Arlington Robinson's *Tristram*, Thornton Wilder's *Our Town* and Aaron Copland's musical score for the film version of it, *DuBose Heyward's Porgy*, and Carl Carmer's *Listen for a Lonesome Drum* are only a few representative examples of the works that have blossomed at the MacDowell Colony since its founding in 1907. Artists of all ages and of all schools, from Maxwell Bodenheim to Willa Cather, from Edgar Stillman Kelley to David Diamond, have worked there. Many, among them Aaron Copland and Thornton Wilder, have found there an atmosphere of peace and concentration that has brought them back repeatedly.

On Nov. 22, Mrs. MacDowell will be 95, but the State of New Hampshire took advantage of her presence at the colony this summer to pay

official tribute to her in advance of the birthday celebrations. United States Senators Charles W. Tobey and Styles Bridges, the novelist Carl Carmer, and Mrs. Ada Holding Miller, president of the National Federation of Music Clubs, were among the speakers. They emphasized the pride of New Hampshire, and of the nation, in being the home of an institution that has become famous throughout the world. But the tribute that came closest perhaps to the deep-rootedness of the MacDowell Colony was Thornton Wilder's recitation of excerpts of his play, *Our Town*. Peterborough provided much of the inspiration for this work, and as Mr. Wilder characterized his imaginary New England town and its people, chuckles from the audience showed that more than once he had struck home. Another moving episode was the performance by John Kirkpatrick of several piano pieces by MacDowell. Mrs. MacDowell listened to them with a delight and absorption that indicated how vital her interest in music and in creative activity remains.

It is easy enough to chronicle the growth of the MacDowell Colony, to list the impressive works that have been created there, to show how efficiently it is run, and to describe its beautiful surroundings and admirable equipment. But it is much more difficult to describe its atmosphere of respect, confidence, and understanding, the infinite tact that has gone into it. It could never have grown to what it is, had it not been conceived by a creative artist and carried out by such a woman as Mrs. MacDowell, who has also been a creative artist in what she has done. In her charming speech of acknowledgment at the ceremonies Mrs. MacDowell described herself much

(Continued on page 23)

### New Editor Assumes Musical America Post

WITH this issue, Ronald Eyer resumes the editorship of MUSICAL AMERICA, the position in which he served from 1943 to 1947. Mr. Eyer has been associated with the magazine at intervals since 1934.



## Guest Conductors Fill Hollywood Bowl Schedule

WITH the exception of two weekend interludes of three performances each by Ballet Theatre, from Aug. 7 to 9 and 14 to 16, Hollywood Bowl has continued its regular gait of Tuesday and Thursday concerts by the Los Angeles Philharmonic and varied Pop programs on Saturday nights.

The only thing resembling novelty in the Ballet Theatre engagements was David Lichine's restaging of Graduation Ball, in which both he and Tatiana Riabouchinska participated with engaging results. Otherwise the repertoire consisted of Swan Lake, Rodeo, Bluebeard, La Fille Mal Gardée, Les Patineurs, Les Sylphides, Billy the Kid, Fancy Free, Designs with Strings, Till Eulenspiegel, Princess Aurora, Constantia, Interplay, and the usual selection of traditional pas de deux. Leading roles were taken by Alicia Alonso, Mary Ellen Moylan, Erik Bruhn, John Kriza, Jenny Workman, Ruth Ann Koesun, and others. Joseph Levine conducted, and the Los Angeles Philharmonic played for all events.

The symphonic programs have been marked by some good playing but generally undistinguished program-making. Izler Solomon managed one of the better programs in his second appearance, on July 24, with Sibelius' Pohjola's Daughter and Elgar's Enigma Variations set against Yehudi Menuhin's sober and rather cautious playing of the Brahms Violin Concerto.

Igor Stravinsky provided a lively evening on Aug. 12, when he gave characteristically individual interpretations of Mendelssohn's Fingal's Cave Overture and Tchaikovsky's Second Symphony and an inimitable reading of his latest suite from Fire Bird. The composer's son, Soulima, was soloist in Stravinsky's Capriccio for Piano and Orchestra, a concise and witty piece, which the concerted family effort projected with just the proper precision and rhythmical élan.

An opera concert conducted by Gaetano Merola on July 29 had for soloists Dorothy Warenskjöld, soprano; Jan Peerce, tenor; and Igor Gorin, baritone. Hardly a popular aria in the three vocal categories represented was omitted, and the festivities ended with the complete second act of La Traviata. All the singers were in good form, and a very large audience obviously loved every bit of it.

Victor Alessandro made his first appearance at the Bowl on July 31, offering a well studied version of Beethoven's Second Leonore Overture and a traditionally correct account of the César Franck Symphony. He was less fortunate, however, in managing the accompaniment for William Kapell's volcanic playing of Rachmaninoff's Third Piano Concerto, wherein he gave the soloist some bad moments.

### American Work Played

Wilfred Pelletier's concert on Aug. 5 was distinguished by a lucid and firmly designed reading of Beethoven's Seventh Symphony and by his championship of the only symphonic piece by an American composer to reach the programs this year—Eleanor Remick Warren's pleasantly impressionistic The Crystal Lake. Leonard Warren was the soloist, sing-

ing the remaining baritone arias that could not be accommodated in the previous week's operatic concert, but giving them such vocal distinction that they scarcely seemed hackneyed at all.

William Steinberg is always a most welcome visitor to the Bowl, and no finer or more dynamic music-making was heard all season than took place on Aug. 19, when he conducted the Overture to Mozart's Don Giovanni, Schubert's Second Symphony, Strauss's Don Juan, and Debussy's La Mer. Isaac Stern played Lalo's Symphonie Espagnole with splendid breadth and intensity, and the conductor co-operated with him to give the work a genuinely symphonic character.

The same fine quality of playing marked Mr. Steinberg's second concert, on Aug. 21, but even his dynamism could not make engrossing such a succession of tired battle nags as the Overture to Tannhäuser, Scheherazade, and Tchaikovsky's Romeo and Juliet. Liszt's E flat major Piano Concerto might have fallen into the same classification had it not been for Leonard Pennario's brilliant and persuasive playing of the solo part.

The Saturday night Pops have been great successes. Attendance has seldom fallen below 10,000 and has frequently bettered that figure considerably. Johnny Green conducted the Gershwin and Rodgers-Hammerstein programs on July 26 and Aug. 23, and it was in great part because of his flair for this type of music and his care in presentation that the events were uniformly successful.

John Barnett did equally well with the Cole Porter concert on Aug. 2, although that composer's short ditties hardly lend themselves to a unified program. The soloists were Lucille Norman, Irra Petina, Felix Knight, and Stephen Kemalyan. Soloists on the Rodgers-Hammerstein night were Vivian della Chiesa, Muriel Maxwell, John Carter, and Robert Weede, a really formidable vocal contingent, which made the familiar tunes sound as they probably have never sounded in the theatre. The Roger Wagner Chorale also contributed importantly to the Porter and Rodgers-Hammerstein events. Andre Previn was piano soloist in the Gershwin program.

—ALBERT GOLDBERG

### Vienna Opera Schedules Street Scene

VIENNA.—The Vienna Staatsoper has announced the addition of Kurt Weill's Street Scene to the repertoire of operas to be presented next season at the Volksoper. Other works new to the company next year will be Carl Orff's Die Kluge, Hans Pfitzner's Das Christelflein, and Ero, der Schelm, a work based on a Croatian theme, by Jakov Gotovac. The season will open with a revival of Puccini's La Fanciulla del West.

### Von Einem Bases Opera on Kafka Novel

SALZBURG.—Gottfried von Einem's Der Prozess (The Trial), an opera based on the Franz Kafka novel, will be given its premiere in the 1953 Salzburg Festival. The composer's first opera, Dantons Tod, had its first performances in the 1947 festival.



Tullio Serafin

## Tullio Serafin Joins City Opera For Coming Season

The 1952 fall season of the New York City Opera Company will open at the City Center on Sept. 18 with a revival of Puccini's Tosca. Tullio Serafin will conduct, making his first appearance in New York since the spring of 1934 when he ended a nine-year association with the Metropolitan Opera. The City Opera will close its season on Nov. 2.

Joseph Rosenstock continues as general director of the company, which will add three operas to the repertoire this season — Bartók's Bluebeard's Castle and Ravel's L'Heure Espagnole, to be presented as a double bill, and Gian-Carlo Menotti's The Consul. The Bartók work, which has not previously been staged in this country although it has been given in concert form, will be sung in English under Mr. Rosenstock's direction and staged by John Butler. Mr. Serafin will conduct L'Heure Espagnole, to be sung in French, with Jose Ruben as stage director. Rouben Ter-Arutunian is the designer for both operas. The Consul will be staged by the composer, with Thomas Schippers conducting.

Two performances of Puccini's Madama Butterfly will have unusual casting. Members of the Fujiwara Opera Company of Tokyo will make guest appearances in the Japanese roles, and members of the regular company will sing the American roles. Thomas P. Martin will be the conductor and Mr. Ruben the stage director.

In addition to Tosca, the revivals will be Verdi's Aida, Gounod's Faust, and Bizet's Carmen. Completing the repertoire are Menotti's The Old Maid and the Thief and Amahl and the Night Visitors, Mozart's Don Giovanni and The Marriage of Figaro, Verdi's La Traviata, Puccini's La Bohème, Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci, Prokofiev's The Love for Three Oranges, and Berg's Wozzeck, which is to be entirely restaged.

### New Singers Added

Singers new to the company will be Anne Bollinger, Vilma Georgin, Jeanne Grant, Laurel Hurley, Gail Manners, Maria Marlo, Anne McKnight, and Christine Palmer, sopranos; Gloria Lane, mezzo-soprano; Jon Crain, Norman Kelley, and Louis Mannard, tenors; Robert Anderson, Donald Gramm, Alfred Medinets, Randolph Symonette, and Thomas Tipton, baritones and basses.

Other singers on the roster, some of them returning to the company after absences, are Ann Ayars, Adelaide Bishop, Ellen Faull, Patricia Neway, Alice Richmond, Leona Scheunemann, Wilma Spence, Willabelle Underwood, Camilla Williams, and Frances Yeend, sopranos; Frances Bible, Edith Evans, Beatrice Krebs, Mary Krete, Rosemary Kuhlmann, and Margery Mayer, mezzo-sopranos and contraltos; Wesley Dalton, Irwin Dillon, Giulio Gari, Lloyd Thomas Leech, David Lloyd, Rudolf Petrak, David Poleri, Michael Pollock, Nathaniel Sprinzena, and Luigi Vellucci, tenors; Richard Bonelli, Walter Cassel, Carlton Gaulk, Jon Geyans, Arthur Newman, James Pease, Emile Renan, Norman Scott, Richard Torigi, Richard Wentworth, and Lawrence Winters, baritones and basses; Ethel Greene, Mary LeSawyer, Charles Kuestner, Thomas Powell, and Carroll Taussig, comprimarios.

Carl Bamberger has been added to the staff of conductors, which also includes Lee Shaynen, Julius Rudel, and Felix Popper.

The list of stage directors offers Mr. Butler, Otto Erhardt, Mr. Menotti, Mr. Ruben, Leopold Sachse, Patrick Tavernia, John S. White, and Lee Williams. Mr. Butler and Charles Weidman are the choreographers.

## Red Rocks Music Festival Ends Sixth Season

DENVER.—The sixth annual Red Rocks Music Festival, the summer concert series of the Denver Symphony, conducted by Saul Caston, concluded its most successful season "in the black," which might be a reflection of enterprising manager, Helen Black. Nine concerts were given at the famous Red Rocks amphitheatre, including a Sunday afternoon family concert, when each family was admitted for the price of one ticket.

The opening program, on July 3, with Lily Pons as soloist, has already been reported. The Philharmonic Piano Quartet (Ada Kopetz, Bertha Melnik, Max Walmer, and John Scales) appeared with the orchestra on July 11 in Bach's Concerto for Four Pianos and Strings and in a four-piano arrangement of Gershwin's Rhapsody in Blue. They also offered two groups of four-piano works. The Bach was played with meticulous care and nicety of phrasing, and a glittering performance of the Gershwin score had fine balance between orchestra and soloists. Three excerpts from Wagner's Die Meistersinger provided the high point of the orchestral playing.

The July 18 program included Norman Dello Joio's Psalm of David, sung by the splendid Colorado University Summer Festival Chorus, Wesley Smith, director. Mr. Caston's sensitive integration of voices and orchestra resulted in a moving performance of a very beautiful work.

Two Ballet Theatre programs, on July 26 and 27, conducted by Joseph Levine, were refreshing. Mary Ellen Moylan's aristocratic artistry and Erik Bruhn's skillful dancing were seen in Swan Lake.

Jeanette MacDonald, appearing on Aug. 1, was captivating with her radiant personality and fine singing in Micaëla's aria from Carmen and Un bel di from Madama Butterfly, as well as in two groups of songs. Of the orchestral offerings, Gershwin's American in Paris had high humor and the Overture to Johann Strauss's Fledermaus had crispness of tone and irresistible lilt.

Victor Herbert Night, on Aug. 8, drew another capacity audience to hear the Red Rocks Festival Chorus, Katherine Bowman, director; Selma Caston, soprano; Truly Barr, contralto; Jean McCartney, tenor; and Fred Nesbitt, baritone.

On Aug. 15, a tremendous crowd heard José Iturbi, in top form, play a Mozart piano concerto with notable finesse, and Liszt's E flat major Concerto with flashing bravura. The Bach-Caston Little Fugue made a pleasing prelude, and Beethoven's Third Leonore Overture was thrilling. It was an exciting final concert in a brilliant series.

—EMMY BRADY ROGERS



# Edinburgh Festival Plays Host To Hamburg Opera, Dutch Orchestra

By CECIL SMITH

COMPLETE coverage of the sixth Edinburgh International Festival of Music and Drama, given in the Scottish capital from Aug. 17 to Sept. 6, is beyond the power of a single reporter. Every week-night brought conflicts of schedule, with orchestral concerts in the Usher Hall, Hamburg State Opera performances in the King's Theatre, and demonstrations by visiting ballet companies in the Empire Theatre. The Freemasons' Hall also often added afternoon or evening events to its daily round of morning chamber-music concerts. And there were the dramatic events—not, strictly speaking, within the province of the music critic but well worth attending, particularly in the cases of Charles Morgan's challenging philosophic drama *The River Line* and Emyln Williams' impersonation of Charles Dickens reading a synthesis of *Bleak House*.

The visitor to the Edinburgh Festival soon realizes that he will have almost no time at all to himself. The list of formal attractions by no means accounts for all the temptations thrown in his path. The celebrated military tattoo in the castle courtyard, in which the best pipers and bandmen in Scotland offer one of the world's most thrilling outdoor spectacles; the afternoon lectures by musicians, theatre people and other specialists (one of them given by the ever delectable Mary Garden, who came down from her home in Aberdeen to tell us about Debussy once more); the early-morning press conferences in which participants in the festival programs speak their minds freely; the exhibitions, ranging from a superb Degas collection to splendid examples of Scottish arts and crafts; the fine stores on Prince's Street and George Street, with their authentic tartans and admirable woolens; the trips into

the countryside to see the Trossachs or the Forth Bridge—all these are enticements it is all but impossible to resist. And at the end of a long day the capacious Festival Club offers supper and sociability until after midnight.

## Hamburg Opera Welcomed

In this densely crowded schedule, the six-opera repertoire presented by the Hamburg State Opera attracted particular attention. No complete German opera company had visited Great Britain since the Dresden Opera came in 1936, and festival patrons welcomed an opportunity to gain first-hand knowledge of the state of opera in one of the leading German houses.

During the war the activity of the oldest permanent opera company in Germany—it was founded in 1678—was interrupted when the auditorium of the opera house was destroyed by bombing. The huge stage, however, remained intact. In 1946 this stage was divided into a small stage and improvised audience room. With the approval of the British occupation authorities, Günther Rennert was invited to take charge as artistic director. Since then the company has rebuilt its repertoire and personnel completely, adding nine or ten new productions each year. For most of them Mr. Rennert has been the stage director, Leopold Ludwig the conductor, and Alfred Siercke the designer. Occasionally guests have been brought in from all three departments.

Despite considerable variations in artistic quality, the Hamburg productions proved to be an ideal importation for the King's Theatre, whose stage is not larger than that of the average Broadway theatre. Apart from minor adjustments the productions were given in Edinburgh exactly as they are in Hamburg.

Ian Hunter, artistic director of the Edinburgh Festival, asked Mr. Rennert to present a series of works out-

lining the history of German opera. The works chosen (though not presented in chronological order) were Mozart's *The Magic Flute*, Beethoven's *Fidelio*, Weber's *Der Freischütz*, Wagner's *Die Meistersinger*, Strauss's *Der Rosenkavalier*, and Hindemith's *Mathis der Maler*. The selection of the Hindemith opera came, we were told, as a result of considerable searchings of heart. Although Mr. Rennert has been particularly hospitable to works by such younger composers as Carl Orff and Gottfried von Einem, he decided in the end that a production of *Mathis der Maler* was too long overdue in Britain for it not to be included.

## Mathis Production the Best

For this decision we found ourselves greatly in his debt. Not only was the production the strongest of the five given in the first fortnight (at the moment I write this, *Die Meistersinger* has not yet been given), the music itself was so important that nobody felt like objecting because the newest opera in the list was eighteen years old.

Mathis der Maler poses the question, Should an artist abandon his art in a time of stress, in order to take part in political and social struggles? Mathis turns from his painting to join in the peasants' war in Germany at the beginning of the Reformation. The immediate cause is quickly lost. Ultimately Mathis realizes that it is the artist's prime obligation to use his talent for the creation of permanent beauty. Before his death, which is treated as something of a transfiguration, he derives from his new faith the inspiration to paint the great altarpiece at Isenheim.

It is not difficult to find in this story a parable of Hindemith's own life. He completed the opera in 1934, the year after Hitler's rise to power. Soon afterward he was forced to make the decision to leave his native Germany, in order to find in Switzerland, and later in the United States, the tranquillity in which he could continue to compose.

*Mathis der Maler* is a rich, eloquent masterwork, despite its sombre length of three and a half hours. Few living composers possess Hindemith's combination of intellectual power, technical craft, and broad humanitarian outlook. Some of the finest passages in the opera are already familiar from the symphony *Mathis der Maler*, which Hindemith wrote some years before he began work on the operatic version.



Mathieu Ahlertmeyer as Mathis and Helmuth Melchert as Archbishop of Mainz in *Mathis der Maler*

True, the intellectuality of the score is sometimes a disadvantage. Sometimes the music is too symphonic and abstract, and the characters on the stage merely fill in words against elaborate musical forms. And occasionally Hindemith slips into the sort of automatic contrapuntal writing that so often dries out his music. But these defects are more than counter-balanced by the passages of high inspiration and by the tremendous impact of the work as a whole.

Helmuth Jürgens' settings for the eight scenes were models of evocative simplicity, and Mr. Rennert's stage direction kept the line of action clear throughout the evolutions of a needlessly complicated libretto. (Hindemith himself wrote the book.) Under Leopold Ludwig the orchestra, which had had unsettled moments in every other performance, played with sweep, sonority, and complete accuracy.

Mathieu Ahlertmeyer, a veteran of the German operatic stage, made *Mathis* a strong if not deeply human figure. As Ursula, one of the two women in Mathis' life (both of whom he treats rather roughly), Elfriede Wasserthal revealed an absolutely thrilling dramatic soprano voice. Anneliese Rothenberger, the light soprano who also sang Aennchen in *Der Freischütz* and Papagena in *The Magic Flute*, was touching as the fragile, innocent Regina.

## Freischütz Less Vital

The production of *Der Freischütz* was far less satisfactory. For this Oscar Fritz Schuh had been called in as guest stage director and Caspar Neher as guest designer. The contributions of both were tricky and self-conscious, and the opera lacked the natural flow that is the characteristic and chief virtue of Mr. Rennert's direction. The famous Wolf's Glen scene, accomplished with rather fatuous projections on the backcloth, could hardly have been tamer. But Joseph Keilberth's conducting was most satisfying, and the singers were admirable. In the role of Agathe, Elisabeth Grümmer's lovely musicianship and purity of vocal line recalled the happy era of Tiana Lemnitz and Elisabeth Rethberg. Surely she can have few rivals in her field in the German opera houses today. Peter Anders was a strong Max, despite a tenor voice of somewhat commonplace quality. Gottlob Frick, not much of an actor, produced tones of cavernous resonance as the evil Kaspar.

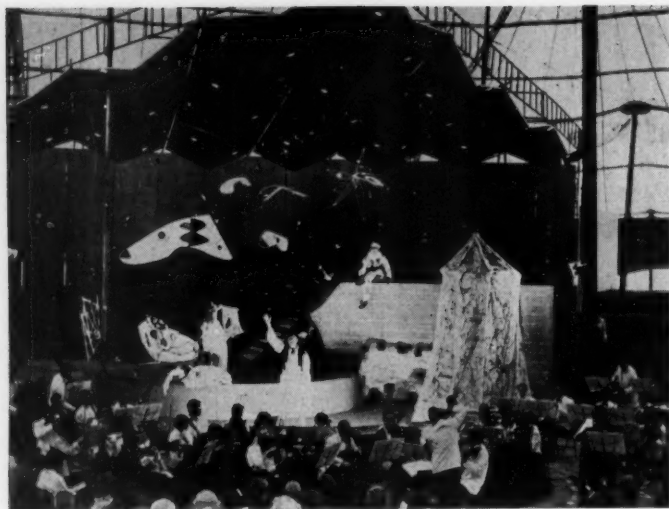
Miss Grümmer's exquisite Pamina was the crowning glory of the expert-

(Continued on page 19)



Beneath the walls of Edinburgh Castle, Scottish pipers and drummers bring to a climax the military tattoo that is held nightly during the festival

Williamson



Photographs by Berko-Henry

Swaying mobiles decorate Garth Williams' set for Tcherenpin's opera *The Farmer and the Fairy*, in its premiere in the Aspen tent amphitheatre. In the scene above are Anne Bollinger, Leslie Chabay, and Richard Leach

#### By QUAINANCE EATON

THE Aspen Festival of 1952, scheduled for nine weeks of lectures, forums, concerts, and special events, opened on June 30, in the mining-town cum ski-resort high in the Colorado mountains, and proceeded, with a few variations, to follow a formula established in the past two seasons. Concerts, in which the members of the faculty of the Aspen Institute were the main performers, were reduced in number from three to two each week, and a "special event" was given each Wednesday, for which ticket prices were elevated slightly, and which in all but three instances, enlisted outside talent.

The directors were encouraged by audiences double the size of last summer's, and by a box-office take that faithfully reflected this increase. The special events—which included programs by Basil Rathbone; Angma Enters; Helen Roberts and Richard Walker, of the D'Oyly Carte Opera Company; Helen Howe; Anna Russell, and Burl Ives—seemed to be paying their way handsomely.

Still, although Aspen itself, including the accommodations controlled by the Institute and those outside its jurisdiction, was crowded all summer to capacity, the concerts were not yet well enough attended to satisfy Walter P. Paepcke, president of the Aspen Institute, and Richard P. Leach, vice-president and festival director. Aspen, almost two hundred miles west of Denver over high mountain passes with no railroad except a freight and no air transportation except chartered planes, is still too difficult of access—and too high in price—for the majority of musical tourists.

Another factor militating against large audiences is the fact that Aspen's programs are designed for the few rather than for the many. As in previous seasons, they were planned by Joseph Rosenstock, general musical director, and included generous helpings of little-known classics, contemporary chamber works, and unfamiliar song cycles, in addition to a few favorites. To schedule each and every member of the faculty of two dozen at least twice in eighteen one-hundred-minute programs is no small feat of legerdemain. Mr. Rosenstock accomplished it efficiently for the most part, controlling last year's tendency to excessive program length and balancing diverse elements as well as possible.

#### Festival High Points

Because the high points of the festival promised to be the advent of Darius Milhaud as composer-in-residence, during the weekend of Aug. 2-3, and the premiere of Alexander Tcherenpin's commissioned opera, *The*

*Farmer and the Fairy*, on Aug. 13, I chose to attend the segment between Aug. 2 to 17. During this period I heard three pairs of concerts; the opera, which was given in a double bill with Mozart's *Bastien and Bastienne* as a special event; and the program by Anna Russell, concert comedienne, on Aug. 6. It seemed to be a representative selection, and there was something to admire on each program. I was told repeatedly that I had missed the greatest musical treat of the festival—a performance of Schubert's *Trout Quintet* by Victor Babin, Szymon Goldberg, Samuel Lifschey, Nikolai Graudan, and Stuart Sankey—and that a performance of Berlioz' *L'Enfance du Christ* was also a peak of earlier accomplishment. It was given as a special event, with the orchestra and soloists—Herta Glaz, Leslie Chabay, Martial Singher, and Barry McDaniel—under Mr. Rosenstock.

I also regretted not hearing the solo work of Mr. Singher; Albert Tipton, flutist; and Arthur Loesser, pianist, although attendance at their absorbing master classes provided some compensation. Mr. Singher conducted opera work classes four afternoons a week, that were rewarding for student and observer alike, and Mr. Loesser, critic of the *Cleveland Press* as well as performer, filled the role of musicologist in explaining the music for the coming weekends in sessions each Saturday morning.

During early August, all energies were bent towards the opera productions. It seemed for a while as if the Mozart work might be cancelled, as being too heavy a load for Anne Bollinger, the soprano who took the lead in both operas. She had sandwiched a season at Central City in the midst of her tenure as Aspen soprano-in-residence (a title indicating that its bearer does not belong to the faculty), and it was feared that time was too short for her to absorb both Tcherenpin and Mozart as well as the Wolf and Krenk songs that were listed on adjacent programs. Furthermore, the operas were staged instead of sung in concert form, and the double requirements were heavy on all participants. Doubts were set at rest, however, a few days before the performance, and it went off smoothly, considering all obstacles.

#### Tcherenpin's Fairy Tale

Tcherenpin's "lyric legend" *The Farmer and the Fairy*, based on an ancient fable, is an unpretentious piece, requiring approximately forty minutes for its two scenes, depending on the pace of the frequently-interpolated narrative. At the premiere, a heavy rain persisted for the first quarter of an hour, drumming on the lofty tent top, which is new this year but not

immune to a healthy leak or two down its stout poles. Richard Leach, who played the Narrator, had to raise his voice almost to a shout to be heard, and also spaced his words deliberately to the same end. The orchestra's quieter moments also suffered, and the singers—there were only two, Miss Bollinger and Mr. Chabay—were under considerable strain during the downpour.

Tcherenpin has employed the pentatonic scale for his fable, exemplifying, as he says, an uncomplicated way of life. The story concerns a young farmer, who is happy except for the lack of a wife, and a water-fairy, who pities and loves him and comes to cook him a dinner. The farmer hides her protective sea-shell so that she cannot go back to fairyland, and she consents to marry him. But after twenty years she must leave without saying farewell to her earthly family, which by now has increased to a baker's dozen. To tell this simple story the composer has devised a set of songs connected by orchestral tissue of the colorful texture provided by a large percussion section, used in the five-tone manner which gives Oriental flavoring throughout, plus the occasional Slavic reference that seems to be inescapable. The narrative is sometimes humorous but more often arch to a point of painfulness. It is attributed in its English version to Giovanni Cardelli, who obviously endeavored to colloquialize his translation of the original French. There were some local modifications made, and a few topical references injected; they seemed to please the audience.

By its very nature, the opera is static. Perhaps it might be helped by investing it with choreography and letting the singers remain seated at one side, à la *Coq d'Or*, a procedure that, I understand, the composer regards favorably.

The Tcherenpin opera provided considerable visual amusement. Scenery and costumes were designed by Garth Williams, and I am told that total investiture for both operas cost \$150. The result was a good argument for cheap production. Mr. Williams' basic set was a pair of walls of simulated brick, a high one to the right, a low

one to the left. The triangular stage of the amphitheatre was masked at front with shrubbery. A huge cloth tent at the right was supposed to represent a haystack. Fantastic mobiles, representing the sun, a butterfly, a pigeon, and something that looked like parts of the outline of a fish, swayed in the breeze. There was a surrealist stove and a stylized table, of which a still-life arrangement of fruit and flowers formed a structural part. Canvas, papier-maché, wire, and cloth seemed to be the prevailing materials, except for a creature that lay immobile at the front of the stage and was introduced as a shaggy dog. Shaggy he was, being made of something that strongly resembled a string bath mat.

Miss Bollinger, barefoot and probably suffering in the chill afternoon, wore a filmy white dress and flowers in her hair. Mr. Chabay's costume was picturesquely farmer-like, and perched on the high wall for most of the performance, swinging his feet in exaggeratedly-long black slippers. The singers discharged their obligations well and overcame with ease some difficulties in tessitura and passage-work. Miss Bollinger had one aria in which she was required to take a high D flat, and she hit it securely. Mr. Leach, it was to be hoped, would be able to accelerate his narration at a repeat performance, which was scheduled as the special event of Aug. 27 by popular demand.

#### Mozart's Early Opera

*Bastien and Bastienne* played out their frustrations and eventual reconciliation on a bare platform graced by a bench and backed by a black cut-out tree. The large wall remained, and over it was trained a black vine in symmetrical pattern. The costumes were conventional. Miss Glaz sang the part of Bastien, Miss Bollinger was Bastienne, and Donald Gramm made his first festival appearance as Colas, the magician. An artist pupil of Mr. Singher, this young bass-baritone has been present at two festivals, and his lustrous voice and uncommon musicianship have been delights of mas-

(Continued on page 21)



Szymon Goldberg conducts a master class, one of a series given by members of the faculty at Aspen, in the reconditioned Wheeler Opera House



# Old Dances Outshine New At Festival in New London

By JAMES HINTON, JR.

THE Connecticut College for Women again played host to exponents and enthusiasts of modern dance when the Fifth American Dance Festival was presented in Frank Loomis Palmer Auditorium from Aug. 21 through 24. The schedule inaugurated last year had proved successful financially, so again this year the festival performances were held to five and consolidated into one long weekend. So presented, the festival filled admirably its function as pendant and culmination of the summer-long dance school held on the campus, but only the really insatiable dance-watcher could have come through the whole schedule without tiring. Certainly the burden on the main performers was a heavy one. Again as last year, the most prominent participants were the José Limón company and the Dudley-Maslow-Bales company, with Ronne Aul, Emily Frankel and Mark Ryder, and Pearl Lang listed as guest artists in works of their own choreographing. All were better than reputable as dancers, but the range of their material was not such as to exhaust the sweeping implications of the title "American Dance Festival."

The opening program, on Thursday evening, Aug. 21, held two events that went unrepeatable—a performance of Jane Dudley's Sonata and a group of solo dances by Mr. Aul. These are reviewed by Doris Hering, of *Dance Magazine*, at the end of this article.

The Friday evening program, all by the Dudley-Maslow-Bales Company, began with a repetition of Sophie Maslow's Four Sonnets—somewhat vaguely defined romantic evocations to music from Schumann's Kreisleriana—danced by the choreographer, Miss Dudley, and William Bales. Then came two new works—Family Portrait, by Miss Dudley to a score by Meyer Kupferman, and Snow Queen, by Miss Maslow to a Prokofiev sonata. Both were presented as "works in progress."

It has never been quite clear just when a new dance presented by the Dudley-Maslow-Bales group ceases to be a "work in progress" and becomes open to comment as an existent artistic creation. In the case of Family Portrait, the need for progress was evident but its direction not indicated. In the case of Snow Queen, the program noted that only parts one and three were being presented; since it is a story-telling dance, audience frustration was inevitable. The artistic merit of this procedure may be debatable, but one thing is sure: in no other art than dance can the creator get away working out his basic problems before a paying audience.

## New Maslow and Dudley Works

As it stands now, or stood then, Family Portrait is in four sections—Birthday, Interlude (bedtime), Tantrum (another bedtime), and Sunday (stroll, parade, carousel, evening). It involved Mr. Aul as the Boy; Miss Maslow as the Mother; Mr. Bales as the Father; Annaliese Widman as the Cat; Muriel Manings as Tina, a friend; Billie Kirpich as the Grandmother; David Wood as a Present, the jacket; Charles Czarny, as the Older Cousin; and Irving Burton as Another Present, the rifle.

There were, as I recall, variations

in mood and pace, but most of the movement seemed pretty confused and meaningless and so nearly on a dead level of imagination that none of the characters gained much individuality or created much interest. The prevailing impression was that the family, despite startlingly diverse racial heritages and temperaments, all danced alike and were all pretty happy in spite of a tendency to bump into one another. What Family Portrait will become is impossible to say; what it was like is nearly impossible to remember.

Snow Queen, or the two-thirds of Snow Queen that were presented, seems to be a fairy story of a kind that has involved many ballet choreographers but has generally failed to interest creators of serious modern dance. The characters are the North Wind (Miss Dudley), the Snow Queen (Miss Maslow), the Youth and Girl (Mr. Wood and Miss Manings), Lovers (Miss Widman and Mr. Bales), Companions (Miss Kirpich, Mr. Burton, and Mr. Czarny), and a Young Man (Mr. Aul).

The synopsis says: "Reflected in the Snow Queen's mirror, that which is good and beautiful becomes small and pretty; that which is evil and ugly becomes magnified and worthy. The mirror shatters. Fragments enter the eyes of people and they see ugliness only. Fragments enter their hearts and their hearts turn to blocks of ice."

This was all danced out in part one, as nearly as I could tell, but since the middle of the story was missing it was hard to figure out just what was happening in the last part. It seemed to end happily, though; at least Mr. Wood and Miss Manings were together when the curtain came down. Maybe there is even a part four somewhere in the offing.

The movement was moderately interesting, since it involved the telling of a typically balletic story in modern-dance terms, and since it was shot through with elements that are not, to my knowledge, typical of Miss Maslow's choreography. How it will seem when it is finished no one can say. As it was, it seemed a worthwhile experiment, but still tentatively



Photographs By David Linton

Dancers rehearse the end of Variations and Conclusion from Doris Humphrey's New Dance, which was given at the Fifth American Dance Festival

danced and lacking in clear definition of movement, plot, or character.

The evening came to a close with a rousingly bright performance of The Village I Knew, Miss Maslow's 1950 work in progress. By now it has shaken down into one of the pleasantest, best-spirited dances there is. The traditional Jewish score was as ingratiating as ever in arrangements by Samuel Matlowsky and Gregory Tucker, and Mr. Aul's phenomenal fleetness again nearly stopped the show during the Festival section.

The members of the company danced about as they usually do, which is to say that Miss Maslow had many lovely moments, Miss Dudley some strikingly strong and pointed ones, and Mr. Bales very few of either real power or of grace, although he performed his lifting functions with all the muscular aplomb of a Sandow. Miss Widman was uniformly charming and Mr. Aul always bright and clean of technique. Mr. Wood danced very well indeed but projected not at all, while Mr. Czarny, new to the company, showed the beginnings of a good stage presence as well as a secure, vigorous technique.

Russell Sherman, musical director for the company, played the piano parts with skill and musicianship, and co-ordinated percussion, trumpet, clarinet, and bassoon in the sprightly Kupferman score. The costumes—by Charlotte Trowbridge for Four Sonnets, Harriet Winter for Family Portrait and Snow Queen, and Eileen Holding for The Village I Knew—and Milton Wynne's décor for Family Portrait were all adequate but not at all distinguished.

## Humphrey's Spacious Desert

The Saturday afternoon program moved immediately onto a higher choreographic level with Doris Humphrey's The Desert, the third section of her Song of the West, a work done in 1939 to a fine score by Roy Harris. The performers were students, but the freedom and grandeur of the dance came through excitingly in their performance. The Desert is vital, spacious in conception, and firmly integrated in movement—movement that not only implies the distant horizon but describes the sweep of the land towards it and removes the limits of the proscenium to make its audience sense the great arch of the sky above it. This writer had never seen the work before, but if he had never seen another Humphrey dance he could never doubt her greatness as a choreographer.

Then came Limón's familiar Concerto Grosso, with Lucas Hoving, Betty Jones, and Ruth Currier dancing out the elegant, romantic, and bright patterns to Julius Epstein's clean performance of the Vivaldi

music.

Three duets by Emily Frankel and Mark Ryder came before intermission—The Misfits, in which the dancers portray various kinds and degrees of social maladjustment, mainly by dancing at cross purposes to the normal implications of recorded snippets by Sousa, Beethoven, Bartók, and an unnamed bebopper; And Jacob Loved Rachel, an account of that Bible story to Bloch's Baal Shem; and Biography of Fear, "about love and fear of death," to another recorded pastiche, this time of air-raid sirens and jazz. Too many unhappy Choreographers Workshop experiences tend to make one allergic to recorded dance scores, but these came through well enough, and the dance material was always on a good professional level. Biography of Fear was the most satisfying because it never lost emotional tension. The Misfits seemed to lack inventiveness adequate to give variety to its great length, and And Jacob Loved Rachel, while it had passages both of power and of considerable lyric beauty, succeeded in the end in matching the dullness, if not the romantic breadth, of Bloch's score.

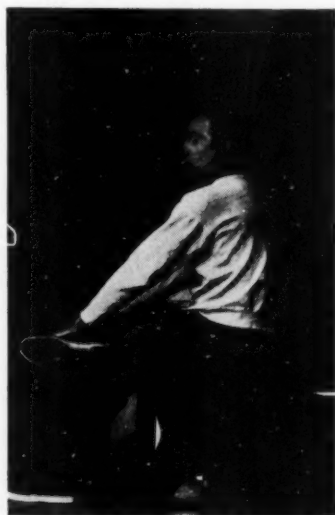
One of the continuing items in the Limón repertoire, Miss Humphrey's Story of Mankind, began the second half. The witty score by Lionel Nowak serves well the movement devised as amplification of Carl Rose's cartoon, and Mr. Limón and Pauline Koner were entirely charming in their progress from cave to Greek palace to medieval castle to brownstone to penthouse and back to cave. Another performance of Snow Queen (still uncompleted) ended the afternoon.

## The Finest Program

Saturday evening brought what was at once the most satisfying and the most exciting program of the festival—the Limón company in three Humphrey and two Limón works. The first three were new this year. Miss Humphrey's Fantasy and Fugue in C major and Fugue in C minor, to music by Mozart, and Mr. Limón's The Visitation, to a score by Arnold Schönberg, were given their first performances, and Mr. Limón's The Queen's Epitaph, to Purcell's Elegy on the Death of Queen Mary—1695, was repeated from Thursday night. Then there were a repeat of Day on Earth and a stunning revival of the Variations and Conclusion from New Dance, a piece Miss Humphrey created in 1935 to music by Wallingford Riegger.

Miss Humphrey's choreography for the Mozart music is magnificently shaped, strong in structure, and pure joy to watch. The freedom of her invention as the dancers dance with the rhythms, against them, across them

(Continued on page 20)



José Limón, one of the festival's leading dancers, rests backstage





Dorothy Dow, as Lady Macbeth, is watched by Patricia Bartlett and Dennis Wicks in the Glyndebourne revival of Verdi's *Macbeth*

Angus McBean

By HAROLD ROSENTHAL

THE Glyndebourne Festival, which opened on June 18 and ended on July 20, restored Verdi's *Macbeth* to its repertoire on July 2 and added performances of Mozart's *Così fan tutte*, one of the staples of the repertoire of this British company.

*Macbeth* has had a strange history in England. Announced for production at Covent Garden several times during the last half of the nineteenth century, it always failed to materialize. In 1938, the Glyndebourne management, wanting to vary its all-Mozart repertoire, presented this work and Donizetti's *Don Pasquale*. Fritz Busch, as conductor, and Carl Ebert, as producer, had scored a success with *Macbeth* in pre-Hitler Germany, and they invited Caspar Neher, who had designed the scenery for Mr. Ebert's famous Berlin production, to participate at Glyndebourne. Francesco Valentini was chosen to sing the title role and Vera Schwarz to sing Lady Macbeth. The enterprise was an enormous success, and the opera was given again in 1939, this time with Margherita Grandi as Lady Macbeth.

Then came the war. *Macbeth* was conducted by Busch in New York with the New Opera Company; then in 1947, in the first post-war Edinburgh Festival, the Glyndebourne company again gave it, with Mr. Valentini and Miss Grandi singing the leading roles and Berthold Goldschmidt conducting. Now, once again, *Macbeth* has returned to Glyndebourne. Mr. Ebert again staged it, and the Neher settings were used, but singers and conductor were all new.

*Macbeth* was originally produced in 1847 and was extensively revised by Verdi before its Paris revival in 1865, when most of the third act and finale were recomposed. Although the Paris revision is used at Glyndebourne there have been one or two restorations from the original version, notably *Macbeth*'s big aria in the last act.

#### Some Great Verdi

Despite its many inequalities, this score contains some great Verdi. Such passages as the chorus of Scottish exiles, the sleep-walking scene, and the duet between *Macbeth* and Lady *Macbeth* after Duncan's murder can only be called the work of a genius.

The Glyndebourne revival had all the marks of authenticity that are typical of Ebert productions, and this

time there was the additional advantage of having in the pit Vittorio Gui, who conducted *Macbeth* at the Florence Maggio Musicale last year with Astrid Varnay as Lady *Macbeth*.

Some of the details of staging were master strokes, an example being the device of freezing principals and chorus, in full light, facing the audience, to sing the magnificent ensemble that Verdi provided after the death of Duncan is discovered. This provided one of those spine-tingling moments so rare in opera productions.

The protagonist of the opera is not *Macbeth* but Lady *Macbeth*. Dorothy Dow's vocal technique was good, and she coped well enough with the demands of a difficult part that bristles with Bs and Cs in *glt*. The dramatic peak of her performance was the sleep-walking scene. Elsewhere she failed to dominate the stage as she should, and her vocal timbre was not Italianate enough to make the most of her music.

Marko Rothmüller, the *Macbeth*, has had a successful year in England. His *Wozzeck* here was a superb achievement, and in these performances he added to his laurels. Again, the voice was not Italianate, and he tended to sing too powerfully for the small, over-resonant Glyndebourne auditorium, but his over-all achievement was most commendable.

The smaller parts were adequately done. Frederick Dalberg was a human, bluff Banquo; James Johnston (with the most Italianate voice in the cast) a virile Macduff; and John Kentish a sympathetic Malcolm. It was, in short, a memorable evening, one that should convince Verdi belittlers, of whom there are many in England, that he was a very great composer.

#### And Così Yet Remains

Of all the Mozart works in the Glyndebourne repertoire over the years none has been revived more often than *Così fan tutte*. Given every year from 1934 to 1939, revived at Edinburgh in 1949 and repeated there in 1950, and given at Glyndebourne again in each of the last three festivals, this charming opera is on the point of wearing out its welcome. Perhaps it would be best for all concerned if it were shelved for a couple of years or so.

This conclusion rests entirely on the fact that the Glyndebourne production has coarsened during the past three years. Mr. Ebert now seems to deal with the opera not as opera buffa but as very broad farce, and this year he invested it with every

device known to producers of pieces in that genre, short of the proverbial custard pie. Moustaches were left on and ripped off, singers fell and stumbled, asides were exaggerated, and any elegance was swept away in a constant search for laughs.

Even two years ago Mr. Ebert staged *Così fan tutte* as a stylized puppet play, with Don Alfonso as the puppet-master, aided and abetted by Despina. This year the whole atmosphere was different, and in any case the choice of Dezso Ernster to sing Don Alfonso made its re-creation impossible. Mr. Ernster may be one of the finest Hundings or Hagens, but his Mozart singing was quite poor, and at any moment he seemed about to produce a spear and fell the whole cast with it. His voice was far too large for the small theatre, and although he tried to scale it down he never was able to suggest the character of the genial Neapolitan philosopher with a twinkle in his eye.

Last year's Don Alfonso, Sesto Bruscantini, became this year's Guglielmo. He was a trifle solemn at times, but he sang with fine style and was especially enjoyable to listen to in the recitatives. Richard Lewis was again the Ferrando. His singing was inclined to be lazy, and his odd Italian pronunciation did not have even the merit of consistency.

Alda Noni had been heard in England as Despina on more than one occasion. Hers was not the traditional Viennese soubrette; she presented Despina as a hard little baggage, with

a voice to match. Anna Pollak was new to Glyndebourne as Dorabella. A first-class British singer who has been a member of the Sadler's Wells Opera Company for a number of years, she had sung the part many times before—but not in Italian. In fact, this was the first time that Miss Pollak had ever sung any role in Italian, and she exhibited an understandable nervousness early in the evening. She looked well, though, moved with grace, and sang her second-act duet with Guglielmo exquisitely.

Once again a British audience was privileged to hear the Fiordiligi of Sena Jurinac. She, more than any other member of the cast, was able to stand aloof from the cheap clowning, and with her wonderful singing in the second act she was able to restore the work to the world of reality. An elegant artist whose phrasing was a constant joy, Miss Jurinac's musicianship and lofty standards of vocalism were always apparent.

Mr. Gui conducted, and proved to be a typically Italian exponent of Mozart. He tended to let the orchestral playing verge over into the loud and rough, and some of his tempos were oddly chosen. That the ensembles were co-ordinated goes without saying, but there was a lack of polish in the workmanship that may have been attributable to end-of-the-season tiredness. I am more inclined to think that it was attributable to *Così fan tutte* tiredness.

### Second Festival Held at King's Lynn

KING'S LYNN, ENGLAND.—The second King's Lynn Festival took place from July 20 to 26, a week of unbroken fine weather. H. M. Queen Elizabeth, the Queen Mother, attended three of the events and was accompanied at two of them by H. R. H. Princess Margaret. One of these events was a lecture by Ralph Vaughan Williams on East Anglian folk songs. Nearly eighty years old and slightly deaf, the composer was in splendid form, full of fun and wisdom.

The next evening, in the magnificently proportioned St. Nicholas' Chapel, Sir John Barbirolli conducted a section of the London Symphony in a most moving performance of Vaughan Williams' visionary Fifth Symphony. The composer has reported that he is rescoring some of his earlier symphonies and that he is at work on his Seventh Symphony.

Léon Goossens gave an exquisite oboe recital, with Lady Fermoy as accompanist, and Jan Smetterlin gave a lovely piano recital.

The first performance in England, and perhaps anywhere since the era in which it was composed, was given of a puppet opera *Philemon and Baucis*, recently discovered in Paris by Jens Larsen and attributed by him to Haydn. It is believed to have been

written for the marionette theatre that Prince Nicolaus, the composer's patron, had built at Esterházy. The music for the English premiere was a recording by the London Mozart Singers and Players. The marionettes were made and beautifully manipulated by Waldo and Muriel Lanchester, with Vida Harford, the translator, assisting in the production.

—BASIL MAINTON

### Rankl To Succeed Susskind in Scotland

GLASGOW.—Walter Susskind conducted the Scottish National Orchestra here on June 11, making one of his last appearances as permanent conductor of the ensemble. He will leave after the Edinburgh Festival to freelance. His engagements already include a fall tour in South Africa. The 39-year-old Czech-born conductor and pianist will leave behind a much-improved orchestra, which will be taken over on Sept. 30 by 53-year-old Karl Rankl, for five years musical director of the Covent Garden Opera in London.

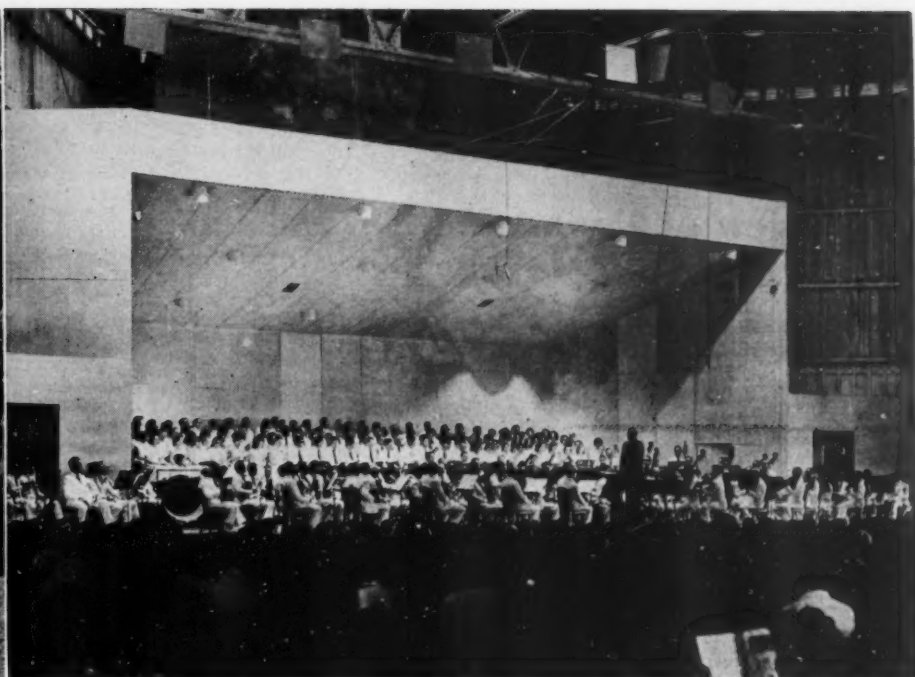
—LESLIE GREENLEES

### Conductor Finds Unknown Rossini Opera

ROME.—Natale Gallini, Italian conductor, has reported his discovery of a hitherto unknown Rossini opera *Oedipus at Colonus*, based on Sophocles' tragedy.



In this scene from the Berkshire Music Center production of Mozart's *Titus* are Shirley Winston, Lloyd Oostenbrug, Richard Sharretts, and Jacqueline Langée



Charles Munch conducts the Boston Symphony and the Berkshire Festival Chorus in *Berlioz' Requiem* in the program that brought the festival at Tanglewood to a close. Two of the four brass bands supplementing the orchestra can be seen at the sides of the platform. Andrew McKinley is the tenor soloist

Photographs by Will Plouffe

## Berlioz Requiem Ends Tanglewood Series

By CECIL SMITH

**B**ERLIOZ' *Grande Messe des Morts*, better known as the *Requiem*, was the choice of Charles Munch for the finale of the 1952 Berkshire Festival, on the afternoon of Aug. 10. This vast and impressive work, calling for four supplementary brass bands (with 36 trumpets, trombones, and tubas at the sides of the Music Shed), a large chorus, and a tenor soloist, gave a truly festival tone to the finish of the season.

It is late in the day to get credit for pointing out that this musical and religious drama, first performed 115 years ago, is one of the towering monuments of nineteenth-century music. But its big requirements make performances of the *Requiem* infrequent, so that each opportunity to hear it becomes an event of signal importance and an occasion for fresh review of the qualities of the score. Much of its celebrity derives from the *Tuba mirum* and *Lachrymosa* sections, in which extra brass choirs are added to the rest of the forces to produce a sonority of a magnitude that even today remains unsurpassed. But perhaps an even greater wonder of the score is the rare economy of means, coupled with the profound expressive originality, of such quiet movements as the extraordinary, quasi-liturgical *Quid sum miser*, with its prophetic two-part linear counterpoint between unison male voices and the flowing six-part *a cappella* *Quarens me*.

Mr. Munch is justly noted as an interpreter of this work. His performance revealed not only complete technical command of many and complex vocal and instrumental elements, but a large view of the musical and emotional content, and at the same time a keen sense of texture, color, and drama. As usual, Hugh Ross had trained the Berkshire Festival Chorus impeccably; if the body of tone was not large enough in the passages in-

volving the brass bands, the 105 singers who gave every decibel they were capable of were certainly not to blame. Andrew McKinley, the tenor soloist, was artistically tentative, although his tone was generally blandishing and his singing bore the marks of sincerity. The size of the audience was kept down to 9,500, instead of the hoped-for 15,000, by the only rainy day of the entire Tanglewood season.

### Rubinstein Is Soloist

Three days earlier, on Aug. 7, Arthur Rubinstein made his first appearance at Tanglewood, playing Brahms's B flat major Piano Concerto in a manner that was as nearly all-encompassing as any I can remember. Seldom does a pianist achieve both the lyric and the marcato passages with such unblemished command of the best sonorities of the instrument; but Mr. Rubinstein's was no mere painstaking search for technical perfection, for the rhythmic life and dynamic variety of his playing were phenomenal, and the inner spirit of his musicianship affected his audience deeply. Each year Mr. Rubinstein's superb artistry seems to gain added dimensions; no one who heard this Tanglewood performance could doubt that he is one of the great musical performers of our time. In the first two movements Mr. Munch's accompaniment was imprecise and unyielding, but the last two movements went smoothly.

In Schumann's First Symphony, which opened the program, Mr. Munch was in his element. The symphony was animated yet spacious, and unaffectedly songful. It was, in short, everything the Brahms symphonies are not when Mr. Munch conducts them. Howard Swanson's Short Symphony, vigorous in address but somewhat chaotic in polyphony and commonplace in thematic substance, was earnestly set forth by Mr. Munch and the Boston Symphony in the first of Tanglewood's two gestures this summer in the direction of

American music. Mr. Swanson was on hand to receive the cordial applause of the audience.

The final Saturday evening concert, which drew the season's record attendance of 12,000, was designated the Koussevitzky Memorial Concert. Appropriately, it was conducted by Leonard Bernstein, Koussevitzky's favorite and most successful pupil. The program consisted of three items closely associated with the late music director of Tanglewood and the Boston Symphony—the *Andante molto lento* from Carl Philipp Emanuel

Bach's Concerto in D major, in the simple and beautiful transcription made years ago by Maximilian Steinberg at Koussevitzky's request; Aaron Copland's Third Symphony, commissioned by the Koussevitzky Music Foundation and dedicated to Nathalie Koussevitzky, which the late conductor introduced to the repertoire; and Sibelius' Fifth Symphony, one of the staple effect-pieces of Koussevitzky's repertoire.

Mr. Bernstein was in superlative form throughout the evening, and the concert was one of the most distinguished given at Tanglewood all summer. Before beginning the Bach movement, he asked the orchestra and the audience to rise for a moment of silent tribute to Koussevitzky's memory. The *Andante* was played with

(Continued on page 22)

## Mozart's Titus in Premiere

By CECIL SMITH

**M**OZART'S *La Clemenza di Tito*—the composer's last opera except *The Magic Flute*—was staged for the first time in the United States (as far as available records go) by the opera department of the Berkshire Music Center in the Theatre-Concert Hall at Tanglewood on Aug. 4 and 5. As with most of the previous operatic productions at Tanglewood, Boris Goldovsky, director of the opera department, served as both conductor and stage director, with Sarah Caldwell as his assistant. Mr. Goldovsky and Miss Caldwell also made the English adaptation of the stiff Italian text by Metastasio.

*La Clemenza di Tito*—or *Titus*, as it was economically called at Tanglewood—possesses a curiosity value that equals, if it does not exceed, its musical value. It was an anachronistic type of work when Mozart composed it, for the rigidly formal patterns of *opera seria* had already been rendered old-fashioned by the reforms of Gluck and the innovations of Mozart himself. The alternations of dry recitative with conventionally pattern-

ed and wholly static arias and ensembles made *Titus* virtually a museum piece from the first. The want of flexibility in its construction and the lifelessness of its plot and characterization, compared to such more celebrated Mozart works as *Don Giovanni* and *Le Nozze di Figaro*, have always kept it an infrequent entrant even upon the subsidized stages of Central Europe. Mr. Goldovsky helped matters by eliminating most of the yardage of *recitativo secco* in favor of spoken dialogue, but this touch of streamlining could not conceal the fact that *Titus* is, at best, a very, very wooden stage piece.

The libretto centers upon a conspiracy to assassinate the Roman emperor *Titus*. Before the start of the action set forth in the opera, *Titus* had been an unsavory and self-willed ruler. But the awful sight of the devastation of Pompeii, described near the beginning of the opera, has somehow softened his heart and transformed him into the most benevolent of monarchs, wholly devoted to the welfare of his people. Despite this reversal in *Titus'* attitude, Vitellia, daughter of the late emperor Vitellius,

(Continued on page 32)



# Seven Weeks of Opera Given at Caracalla Baths

By CYNTHIA JOLLY

LIKE the slow crescendo of Don Basilio's calumny aria in *The Barber of Seville*, voices begin questioning about the opera season at the Baths of Caracalla weeks before it opens. Summer wardrobes are planned with its late night dews in mind, and Romans who never think to go to the cheaper and musically more satisfying Teatro Reale, plus a huge influx of foreigners, swarm to the outdoor performances by the thousands. They attract a largely unsophisticated audience, which finds everybody interesting on the stage or off it. Gregory Peck nearly wrecked a performance of *Madama Butterfly*, which could not continue until the whole vast public of 10,000 considered him identified.

Time has certainly vindicated the right of the populace to enjoy the cool oleanders and cypress walks that were once the preserve of an emperor and his patrician friends, and the massive, rough ruins still possess the magic to set the poorest imagination aflame and cool the hottest brow.

Set up experimentally as open-air theatre in 1937, opera performances at the Baths of Caracalla have the largest stage in the world, slung between two mammoth columns of the ancient *calidarium*. It is fifty metres broad and 32 deep—almost twice the size of the stage at the opera house, which itself is no midget. The sloping auditorium with its wooden seats, originally covering 10,000 square metres, is still almost too large with 5,000.

The balance of sound is ideal only in the middle blocks of seats; the front ones are overwhelmed by the orchestra, and the back ones receive a television impression with the orchestra audible only at levels above mezzo-forte. Only the cavilling critic objects, since the giant columns make it certain that the singers are everywhere audible. For them, all the same, the outdoor performances present a gruelling test for placement, stage mastery, and sheer physical stamina.

## Eight Operas in Repertoire

This year the seven-week season had a repertoire of eight operas of which three were given in new productions—including Puccini's *Turandot*, which had new sets by Alessandrini. The other two, not heard by this writer, were two relatively recent short Italian operas by Ennio Porrino (*Gli Orazi*, in one act) and Salvatore Allegra (*Ave Maria*, in two acts). The twenty-year-old *Ave Maria* had been performed in 1943 at the Teatro Reale here, while Porrino's version of the *Livy* story, written before the beginning of the war, was scheduled for the Baths of Caracalla in 1940 but postponed. The others were *Mefistofele*, *Madama*

*Butterfly*, *Carmen*, *Tosca*, and the tour-de-force production of *Aida*, which this year had to compete with a rival production, which inaugurated the new and excellently-equipped open-air theatre at Naples.

There are two kinds of excitement to be gained from performances at the Baths of Caracalla. One, the deeper, springs from the affinity between the subject and setting. So Boito's *Nerone*, most of which takes place on the Appian Way, and which seems in any case superior to his *Mefistofele*, made an indelible impression when it opened the season in 1950. The other excitement is caused by the accumulation of masses human and animal, firework displays, effects of perspective and lighting in the cavernous depths, and (less frequently) by the aesthetic pleasure of a fine performance.

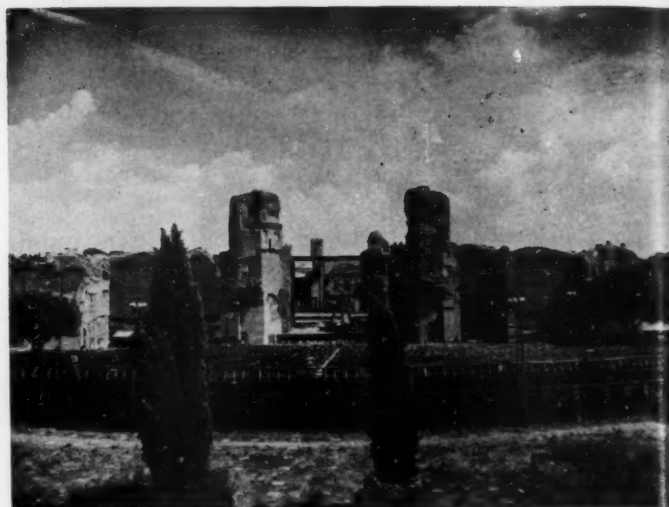
## Mefistofele Is Spectacular

Of the three productions I saw, *Mefistofele*'s attraction stemmed primarily from its spectacular elements. There were nearly 600 people on the stage (including 400 supernumeraries) for the *Witches' Sabbath* in Act II. Devils with pitchforks perched dangerously on the heights, hurling down firebrands and explosives on the writhing bodies below, half-hidden by clouds of purple-blue smoke. Less successful was the representation of the Elysium, a vast semi-circular dome that concealed a muffled chorus and was surmounted by the *Mefistofele*, Giulio Neri, balancing uneasily in bathing trunks on its surface.

Musically, *Mefistofele* alternates between brassy bombast and moments of high expressiveness (at its best in Margherita's prison scene), but it lacks stylistic unity. Boito's ambitious imagination jumped far ahead of his power to translate into sound his cosmic view of Faust's history, and the result is a series of disconnected pictures, each with its own musical character and clever, highly-allusive libretto. However good the director (and at the Baths of Caracalla, Bruno Nofri was playing for safety), he cannot conceal the weakness of the last insipid scene before the Epilogue, when Faust is lured away from Margherita's death-bed to become Helen's paramour in the Vale of Tempe—an odd enough scene anyway in the middle of a Roman bath.

Giulio Neri, who generally undertakes all the priest roles, made a fine sinister *Mefistofele*, secure in movement and powerfully resonant. Carlo Bergonzi's Faust was a lightly sung, intelligent interpretation, with a good *Dai campi, dai prati*. Dramatically he was most at ease as the old Faust. Antonietta Stella, one of the best of the younger Italian *lirico spintos*, sang with fluid and well-graduated tone; she was at her best in such a role of appealing pathos as Margherita. In Italy, Helen is normally sung by a mezzo-soprano, in this case Maria Benedetti, whose vast range and imperious presence fitted the surroundings more than they did the languishing character of her role. Gabriele Santini conducted energetically, delighting in strong dynamic contrasts that tended either to become strident or to get lost in space.

*Madama Butterfly* made a much more homogeneous and balanced impression, and was scenically most at-



Oscar Savio

The Baths of Caracalla in Rome, where opera is given at night in the summer. The ancient columns make excellent resonators for the singers

tractive, with the good "plastic" sets by Alessandrini that are also used at the opera house. Ottavio Ziino, the musical director of the Experimental Opera School at Spoleto, was the conductor. His care to bring out Puccini's admirable conversational technique and not to overwork the rhapsodic moments gave the listener the satisfaction of a fresh discovery of the work's *verismo*, the kind of discovery that makes good performances of hackneyed Italian works such a surprise in their country of origin.

The light lyric soprano Elena Rizzieri was young for the heavy responsibility of singing *Cio-Cio-San* in such a setting, and the strain showed in her marked vibrato in forte passages. In recompense, her *parlato* had sparkle and precision, and she played the child-bride with a wistful kittenishness that decreased the melodrama and made the tragedy a smaller, more credible part of the whole. Afro Poli's Sharpless was a dominating, experienced portrayal. Mario Binci's Pinkerton was adequate. Some appalling oversight of production by Cesare Barlacchi left the lovers stumbling about in the darkness at the end of Act I, trying to find each other with arms outstretched. The Japanese relationships were chiefly expressed by characters falling at each other's feet and by a suitable amount of fluttering from the women principals.

*Carmen*, conducted by Angelo Questa, might well have been a premiere from the fury of anticipation it aroused. The tired old sets—unused for years—were hauled out of storage (very cold storage, too, judging by the splits in the canvas), and on all sides there was curiosity about Pia Tassinari's impersonation of the title role, which she had long been preparing. Her Charlotte in *Werther* is a gracious piece of warm-hearted singing; so much was known. But was she going to have the fire for *Carmen*? The Jeremiahs proved wrong, and her unusually deep psychological penetration of the role carried the day. Any passage her voice found difficult was covered by her instinct for the rounded phrase and eloquently expressive movements. Don José was played by a promising young dramatic tenor named Franco Corelli. Blessed with looks, large reserves of vocal power, and no small sense for the drama of the part, he reached a high level in his broken desperation in the last act. Carmen Fiorella Forte made a sophisticated and passionate Micaëla, and the strutting role of the Toreador suited the ebullient Raffaele de Falchi, who, however, changed vocal color with alarming frequency.

In all the personal relationships (as opposed to elementary crowd-movement) the skilled hand of Carlo Pic-

cinato was evident—whether in deft touches or in a feeling for vital climaxes. A naughty enjoyment of the whole situation made the whole opera immediate and very Italian and waited one away to the over-crowded buses with "Toreado, attento!" ringing in one's ears.

## Summer Series Ended in New Orleans

NEW ORLEANS.—The New Orleans Symphony's summer season of Pop concerts in Beauregard Square ended on July 25. Because of other engagements, Izler Solomon had to leave two weeks before the close of the season. His place was taken for one week by Walter Herbert, who conducted three delightful concerts, and for the final week by Peter Paul Fuchs, of the Louisiana State University faculty, who brought the series to a brilliant close.

Three concerts were given weekly for eight weeks. The first program was played on June 3, with Mr. Solomon returning for his fourth season as conductor. Gail Manners, soprano, and Walter Cassel, baritone, were the well-received soloists. Appearing in later programs were Ethel Smith, whose organ playing was impressive; Barbara Gibson, who displayed a lovely soprano voice; Norman Treigle, promising New Orleans bass; and Victor Borge, pianist and comedian. During the week of Mr. Borge's appearance the number of concerts was extended from three to five.

In the second month of the series the soloists were Tito Guizar; Helen Roberts and Richard Walker, meticulous exponents of Gilbert and Sullivan songs; and Anna Russell, who presented her comic impersonations of singers and pianists.

Irwin Poché was manager of the season and Parker M. Harris president of Pops Concerts, Inc., the sponsoring organization.

—HARRY B. LOEB

## Kodály Work Sung In Hungarian Program

Kodály's *Psalmus Hungaricus* was sung in a concert of Hungarian music presented in Carnegie Hall on Aug. 24 in honor of St. Stephen, Hungary's first constitutional king. Laszlo Halasz conducted an orchestra sponsored by Local 802 of the American Federation of Musicians and the Music Performance Trust Fund, a 100-voice choir, and Giulio Gari, tenor soloist, in the psalm. Edward Kilenyi was soloist in the other principal work in the program, Liszt's *Hungarian Fantasy*, for piano and orchestra.

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## Vocalise II

Those of you who have already been provided by the circulation department with a copy of the July issue of *MUSICAL AMERICA* will recall the case of Biruta Sneiders, of Brooklyn, who was hailed into court by her neighbors for practicing vocalises at what seemed to them unseemly and annoying hours.

You will remember that Miss Sneiders was brought before Magistrate Abner C. Surpluss on complaint of Mrs. Ada Aubichon, who lives with her husband, W. N. Aubichon, in the same building with Miss Sneiders, and of John Carr, a railroad worker, who lives in the building next door.

Mr. Aubichon, described improbably as "a marine magazine editorial writer who does most of his work at home," was alleged to be unable to write, or even think, while Miss Sneiders practiced. The sounds she emitted were also alleged to render Mr. Carr, who works at night, unable to sleep during the day. Since Miss Sneiders, bent on improving her voice, customarily practiced scales and exercises five hours a day on weekdays and seven hours a day on Sundays, the conflict of interests was apparent.

Magistrate Surpluss, after proclaiming himself an old music-classmate of Deems Taylor and quartet-fellow of Reinald Werrenrath, and after being frustrated in his efforts to test Miss Sneiders' musicality (no piano in the courtroom) and knowledge of repertoire (she didn't know either words or music to Brown October Ale), ruled that she must restrict herself to an hourly practice session, from six to seven in the evenings, each weekday, with no vocalizing at all permitted on Sunday.

Since Miss Sneiders came to this country from Latvia only two years ago, Magistrate Surpluss' demand for Brown October Ale seems excessive and unreasonable. In any case, if Miss Sneiders were old enough to know Brown October Ale she would probably be past the age at which practicing could do her any good. She is, in fact, only 24; Magistrate Surpluss is goodness knows how old. Nothing like dating yourself on the bench.

Well, anyway, Miss Sneiders wrote a letter on July 21 requesting two extra hours a day during

which she could legally let fly with her voice. A hearing was set, but when Magistrate Surpluss tried to invite the complainants to appear so he could effect a compromise he found that the Aubichons were in Florida "for a long rest" and would not be back until August.

Miss Sneiders appeared anyway, accompanied by her singing teacher, a Mrs. Magda Stott. "Music hath charms for the savage beast," declaimed Miss Sneiders, subjecting the line to even more drastic misquotation than it usually gets. She went on to say that her "art was being stifled."

Mrs. Stott told the court that this last was true and that Magistrate Surpluss, himself a "singer and a student of music (sic)," should have realized that the six-to-seven hour he had set was the worst time of day for a singer to practice and that a girl aspiring to be a great opera star must be able to practice off and on any time of the day or night.

In answer to this, Magistrate Surpluss dragged out a newspaper clipping that said the late Emma Eames had practiced every day for two years without raising her voice above a whisper.

"That would not do for Biruta," Mrs. Stott replied. "One of the things she has to develop is her resonance."

This seemed to puzzle the court, who brought out that it was the very quality of resonance that formed the basis of the complaint against her.

"Maybe," he said, going off on a kick he had been on before, "she could do her practicing in Prospect Park. Demosthenes, you know, became a great orator despite his handicap of stuttering, because he filled his mouth with pebbles and practiced speaking on the seashore."

This suggestion met with a cool reception from Miss Sneiders and her teacher, so the magistrate invited Miss Sneiders (if I had really wanted to slant this, I could have written "invited the comely blonde") into his chambers, where she give him a half-volume concert—*Una voce poco fa*, from *The Barber of Seville*, and *Caro nome*, from *Rigoletto*. She obviously tried to hold them down, said a reporter from the *Times*; the

crowd in the courtroom agreed that both were, to put it mildly, distinctly audible.

After they returned, Miss Sneiders resumed her plea, but the magistrate told her that while he had enjoyed her singing he was not willing to hand down a ruling without having the Aubichons present to give their side of the disagreement.

She pled again for her three hours of vocalises, at least until the Aubichons returned from their vacation. He refused her. "That," said Magistrate Surpluss reprovingly, "is not quite the American way of doing things."

By Aug. 7, the Aubichons had returned, and everybody appeared once more in the courtroom. Everybody, that is, but Magistrate Surpluss; Magistrate Vernon C. Riddick was sitting in his place. The new entrant wisely refused to have anything to do with the matter. He ruled that, since the other judge knew the case so much better than he did, all should go to Williamsburg Court on Aug. 25, there to meet their old familiar Magistrate Surpluss.

Aug. 25 rolled round, and Mr. Aubichon showed up incubus-like, to accuse Miss Sneiders of violating the one-hour-a-weekday rule. More often than not, he said, Miss Sneiders still ran scales and exercises for five or six hours a day, and even longer on Sundays.

Magistrate Surpluss frowned, reiterated his one-hour ruling, and suggested that Miss Sneiders try practicing in the Litchfield Mansion, where police musical groups rehearse, or in the Young Women's Christian Association building at Third and Atlantic avenues. This time he didn't say anything at all about Demosthenes.

Next round when it comes up; I'm trying to be impartial.

But I can't help hoping that Mr. Aubichon's landlord will raise the rent on the grounds that he is making professional use of his dwelling. And I do hope that Miss Sneiders doesn't wind up getting herself deported to Latvia or Queens or some place like that.

Maybe I wouldn't feel so sympathetic if she lived next door to me. Anyway, this is getting to be much too much like an Uncle Wiggily story.



## Titbits

• Among the extra-curricular activities at the summer session of the Westminster Choir College, according to a current press release, was a school-sponsored presidential preference poll. Eisenhower racked up a crashing 87 per cent of the total vote. Aside from the fact that such polls are not very common in music schools, this one was so gleefully reported that it makes me wonder whether all the Democrats were spotted and flunked out. John Finlay Williamson, director of the school, should be in line for the position of White House kapellmeister if the Republicans win; not a bad place for him, either. At least he did better than Governor Fine did at the convention.

• In a Peabody Conservatory press release about the forthcoming visit of a French pianist, one Marcelle Meyer, to the school: "[Reginald] Stewart [director of the Conservatory] met Miss Meyer in Europe last summer and was greatly impressed. At the news of her coming to the United States, he arranged for her to appear in Baltimore as piano soloist. . . . What it *doesn't* say is whether or not Mr. Stewart ever heard Miss Meyer play the piano.

• On the opening program at Jacob's (or Ted Shawn's) Pillow this summer there was a new pas de trois to music from Glinka's *Russian* and *Ludmilla*. The choreographer was listed as Vispitin. Story is that Antony Tudor really did it, but wanted a sort of *nom-de-pied* since the dancing wasn't in his usual, or Lilac Garden, style. A little discussion brought out that *Tu dors* (that's French) means "you are sleeping." Then Tatiana Grantzeva, one of the dancers, came up with a Russian translation—*Vispitin*, i.e., "you are sleeping." Funny? No? Oh, well, you haven't seen Ted Shawn dance on a dime yet. It's quite amusing, particularly the place where he picks it up.

• The summer issue of the *Organ Institute Quarterly* has a full-page picture of George Luhrmann, winner of various organ prizes and now a student at the Massachusetts Institute of Technology, practicing in the Cochran Chapel under the watchful eye of his pet, a nine-foot boa constrictor. The snake, according to the caption, "seems to possess some musical discrimination." George looks like a clean-cut kid; the snake looks like a clean-cut snake. But I can't help worrying about the syndrome. Freud would worry, too. These organists are a problem.

• In case the pinch-hitting demon who wrote this page in August is still wondering why the joke in the item headed "British Humor" was attributed to an American conductor: they don't electrocute criminals in England; they hang them. See? And even worse things than hanging happen to stupid demons who louse up my page. They get turned into British music critics.

*Mephisto*

## Bayreuth

(Continued from page 3)

and poetic conception. He looked the most romantic of Tristans (a clean-shaven one), but somehow the character never really came to life. He started by singing with a somewhat constricted tone, but his part of the love duet was beautifully done, and he managed the outbursts of delirium in the third act extremely well.

Ira Malaniuk was ineffectual as Brangäne, and Hans Hotter was not in his best voice as Kurwenal, but dramatically, as always, he offered a touching impersonation. Ludwig Weber's Marke was outstanding in every way, and Hermann Uhde gave much distinction to the small part of Melot. Herbert von Karajan's reading of the score was warm and passionate, now smoldering and glowing, now bursting into full flame. It was the kind of reading that Sir Thomas Beecham used to give us, and the balance and blending of the orchestral tone was all that one would expect from the famous covered pit.

### Ring Productions Disappointing

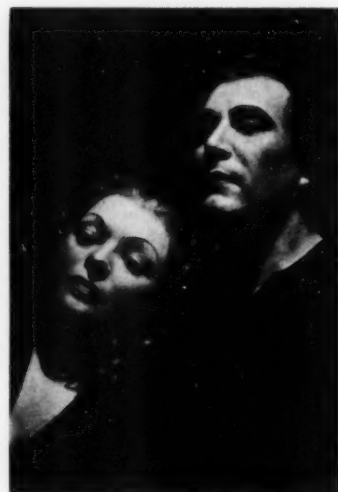
The Ring was a great disappointment. Joseph Keilberth's conducting of the cycle was not of the standard to be expected at Bayreuth, and since the production and staging were no more than a simplification of the old tradition none of the performances gave the same exalted feeling as the reborn Tristan.

Wieland Wagner had made a number of changes in his staging since last summer. In *Das Rheingold*, the solid rainbow bridge over which the gods crossed into Valhalla had been replaced by the usual type of light-projection on the cyclorama. In the first act of *Die Walküre* the entrance to Hunding's hut had been moved back to its traditional place at the back of the stage, and the hearth was now over in the right-hand corner instead of being in the middle of the room. Siegmund no longer joined his hosts for supper, but sat quite a distance away from them to tell his story. In the last act there was no fir tree (Bayreuth this year banished all forms of vegetable life), and the vast empty stage on which Brünnhilde was put to sleep suggested that she must have felt very cold, especially since the magic fire was not particularly impressive. Wotan (with two eyes) was something of a magician, for having thrown his spear away when he embraced Brünnhilde for the last time he miraculously produced another from behind the rock when he needed one with which to summon Loge. He also was able to find Brünnhilde's shield, helmet, and spear conveniently stowed behind the rock.

The first act of *Siegfried* was very

strange. Mime's forge was a sort of subway station on Nibelheim, through which Wotan passed and into which Siegfried made his exits and entrances quite arbitrarily from either side. The forest was most unforest-like, and the Wurm (a very fine specimen of an animal) dwelt in the side of what appeared to be a volcano.

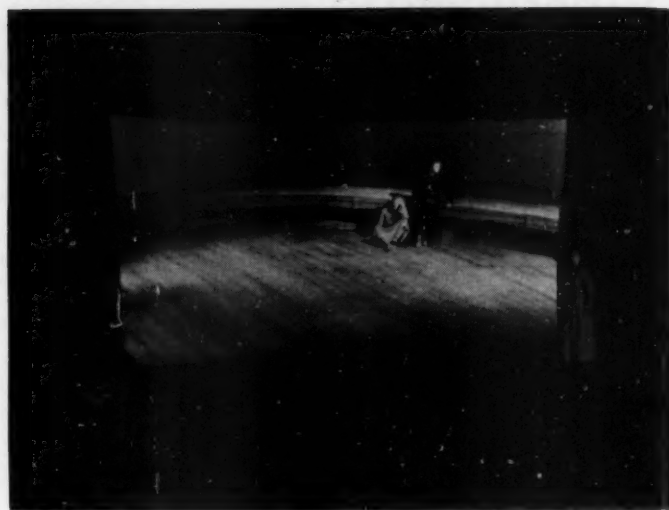
In *Götterdämmerung*, the Gibichung hall was very austere and bare. Guttrune, dressed in what looked like the latest Dior cocktail creation, sat on a chaise-longue at one side of the stage, Gunther on a chair at the other side, and Hagen on a sort of little box upstage center; each was separated from the other by seemingly miles of space. The lighting of this scene was excellent, however, and the next act, with its two sets of steps, on either side of the stage, down which the Gibichung horde came pouring, was one of the most exciting things in the Ring productions. The last act, with the Rhinemaidens pulling themselves up out of the water to chat with Siegfried, was well done, and the stage picture from the moment Hagen and the hunters arrived until the funeral procession disap-



Liselotte Strelow  
Martha Mödl and Ramon Vinay, the  
Isolde and Tristan at Bayreuth

peared was one of the most beautiful I have ever seen in a Wagner opera. The final scene was not particularly well realized, although the audience did get an excellent view of Hagen being dragged into the Rhine.

Mr. Keilberth is looked upon as one of the ranking German conductors of today, yet his dull, uninspired and academic readings, completely lacking in poetry, made some of the acts seem very long, despite his tendency to rush and hurry. Climax after climax was



Fritz Schwenicke

Wieland Wagner's setting for Act I of *Tristan und Isolde*, showing Isolde Brangäne, Tristan, and Kurwenal. The sailors are never visible

thrown away—Alberich's curse, the Walküre-Fricka scene, and Sieglinde's Du hehrstes Wunder, to mention but three. The Siegfried performance was musically one of the least satisfying the writer has ever heard (the Forest Murmurs scene was completely devoid of magic), while in *Götterdämmerung* the tendency to hurry was much in evidence.

Astrid Varnay's Brünnhilde was mostly excellent vocally. The wobble that had afflicted her so much in Europe last summer had virtually vanished. I can think of no active Brünnhilde I would rather hear in the second act of *Götterdämmerung*. Her acting was most intense, but it was still too full of Hollywood plasticity for an European audience.

Inge Borkh sang Sieglinde and Freia. She displayed a very lovely voice and a fine stage presence, and her acting was warm and passionate. Miss Mödl was not a particularly good Guttrune, although she lent distinction to the Norn trio. The Frickas and Waltraute, Ira Malaniuk and Ruth Siewert, were poor; Melania Bugarinovic's Erda, however, was impressive, and she sang with massive tone.

The procession of tenors presented a sorry story. Beginning with an average Loge, Erich Witte, the casting went on to a poor Siegmund, Günther Treptow; a dry, unmusical young Siegfried, Bernd Aldenhoff; and a *Götterdämmerung* Siegfried, the veteran Max Lorenz, who whispered most of his part and only in the scene with the Rhinemaidens gave any indication that once he had been Germany's leading heldentenor. Paul Kuen's Mime was a travesty. He spoke half of his part, and he pranced around and cried crocodile tears.

The baritones and basses were a happier selection. Mr. Hotter was in superb voice, and sang with a great nobility of tone as the Walküre Wotan and the Wanderer. Mr. Uhde sang the Rheingold Wotan well enough, although his interpretation was rather tentative. His Gunther, however, was the best this writer has ever seen or heard. Gustav Neidlinger was similarly the best Alberich. Mr. Weber was the lovable Fasolt. Josef Greindl undertook the parts of Fafner, Hunding, and Hagen; while one may prefer a more granite-like voice for this last role he gave what was in every respect a wonderful study of it.

After the novel approaches to the Ring and to *Tristan und Isolde*, it was something of a shock when the curtain rose on the first act of *Die Meistersinger* and we found ourselves in a real St. Catherine's Church in Nuremberg, and saw the stage peopled with real characters, in costumes of the period, behaving like real human beings. Rudolf Otto Hartmann's production, especially his handling of the

crowd scenes, was very fine, and there was much to admire in his subtle and delicate touches in the first scene between Eva and Walther.

The orchestra, under Hans Knappertsbusch, played extremely well for the most part. There was some lack of rapport between the stage and pit in the scene with David and the apprentices at the beginning of Act Two, but the orchestral tone was lustrous, and if the score did not project all its magic there were many moments to treasure.

Otto Edelmann's Sachs was warm, kindly, and humorous. He was a figure for whom David's affection could be fully appreciated, and his welcome by the populace at the beginning of the last scene seemed fully deserved.

Hans Hopf's Walther was neither better nor worse than most nowadays. He sang a poor *Am stillen Herd* but redeemed himself with an excellent *Preislied*. Gerhard Unger was a delightful David, and he sang with great charm. Heinrich Pfanz's Beckmesser was provincial in the extreme. Werner Faulhaber was an excellent Kothner, making him a deliciously pompous old man. Kurt Böhme's Pogner was a trifle disappointing, for the part seemed to lie too high for him.

Lisa della Casa's Eva was a disappointment. She looked charming—in fact she may well be the best-looking Eva there has ever been—and she sang the opening scene with Walther well enough. But in the second act her tone became open and white, and she began the quintet off-pitch. Miss Malaniuk's Magdalene was her best effort during the festival. The performance was received with rapturous applause and cheers.

*Parsifal*, even more than *Tristan und Isolde*, offered vindication of the new Bayreuth stage technique. The experience of this performance was overwhelming, both spiritually and musically; having heard the work done at Bayreuth, I have no wish to see it in any other theatre.

Miss Mödl's Kundry, like her Isolde, was one of the most perfect of operatic assumptions. Vocally the role suited her better than did Isolde, and the seduction scene was a model of how this kind of thing should be done. Wolfgang Windgassen was an excellent *Parsifal* and George London a moving *Amfortas*. Mr. Uhde, as Klingsor, gave further proof that he is one of the finest of present-day singing actors. Mr. Weber's Gurnemanz was all it has ever been, which means it was as good as can be imagined.

Mr. Knappertsbusch's tempos, never fast, seemed just right on this occasion, and I count this year's Bayreuth *Parsifal* under his direction as one of the few really great musical experiences of my life.



Fritz Schwenicke

The first scene of *Parsifal*, in which Amfortas (George London) rests on his way to bathe in the spring that temporarily alleviates his suffering



## Radio Expands Audience Of Brevard Festival Series

By WRISTON LOCKLAIR

THE Brevard Musical Festival, which attracts thousands of music-lovers to the mountains of western North Carolina every summer, closed its seventh and most successful season during the last week in August. Under the direction of James Christian Pfohl, the festival was extended one week over the period for the 1951 season. More people heard the programs this summer than ever before. Four national radio networks—NBC, CBS, MBC, and ABC—carried special programs from the camp.

The festival began the first week in August, following the session of the Transylvania Music Camp, also under the direction of Mr. Pfohl. He was assisted by a faculty of musicians from leading symphony orchestras and music schools in the country. Although the festival orchestra was made up for the most part of professional players (25 of them from the Charlotte Symphony, conducted by Mr. Pfohl), outstanding members of the camp orchestra also participated.

Margaret Harshaw, soprano, was soloist in the opening festival program, on Aug. 8 and 9, singing Beethoven's *Ah, Perfido!* and arias from two Wagner operas, *Dich teure Halle* from *Tannhäuser* and the *Liebste*

from *Tristan und Isolde*. Mr. Pfohl led the orchestra in Vittorio Giannini's *Concerto Grosso for String Orchestra*, Prokofiev's *Classical Symphony*, and Chabrier's *España*.

On Sunday, Aug. 10, afternoon and evening performances were given of Haydn's *The Creation*, with Norma Heyde, soprano; Marianne Schneider, contralto; Joseph McKee, tenor; and Andrew White, baritone, as the soloists. The chorus was prepared by Donald Plott, director of the Davidson College Men's Glee Club.

Anna Russell, brilliant concert comedienne, drew a large audience to the festival auditorium on Aug. 12 to see and hear her ideas concerning the mores of concert pianists, singers, and composers.

Mendelssohn's *Violin Concerto* was played by Isaac Stern in the program on Aug. 15 and 16. Other works were Beethoven's *Pastoral Symphony* and Mendelssohn's *Fingal's Cave Overture*.

In the Aug. 17 concert Mr. Pfohl conducted Paul Creston's *Walt Whitman*, which was commissioned by and dedicated to Thor Johnson and was completed last February. The program also included the *Overture to Weber's Euryanthe*, *Chausson's B flat major Symphony*, and *Respighi's Pines of Rome*.

A special feature of the festival was Olin Downes's lecture on Sibelius,



Gina Bachauer acknowledges the applause of the audience at the Brevard festival. James Christian Pfohl, conductor, stands near the pianist

with an analysis of his *Second Symphony*. The music critic of the *New York Times* visited Sibelius during the early part of the summer, and he gave an up-to-date picture of the Finnish composer. Following the lecture, the orchestra played the *symphony* while the audience followed with specially prepared charts.

Two Hundred Years of the Piano Concerto was the title given to two evening programs in which Gina Bachauer played five piano concertos. On Aug. 22 she presented the *F minor concerto of Bach*, the *Coronation of Mozart*, and the *Third of Beethoven*. A heavy rain fell before the concert, but the auditorium was almost filled to capacity.

On the next night the second con-

certos of both Brahms and Rachmaninoff were offered, and at the end of the concert the audience was on its feet applauding and cheering Miss Bachauer. In returning to the stage for a half-dozen bows, she insisted upon sharing the applause with Mr. Pfohl and the orchestra.

The festival closed on Aug. 24 with afternoon and evening performances of Brahms's *A German Requiem* and *Tragic Overture*. Again the chorus was prepared by Mr. Plott, and Mr. Pfohl conducted. The soloists were Miss Heyde and Mr. White. The performances were put on tape and broadcast a week later from coast to coast by MBC.

At the close of the festival Mr. (Continued on page 27)

By

ELINOR REMICK

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Executive and Editorial Offices: 1401 Steinway Building  
113 West 57th Street, New York 19, N. Y.  
Telephone: Circle 7-0520 Cable Address: MUAMER  
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents  
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The contents of MUSICAL AMERICA are indexed in the Readers' Guide to Periodical Literature.

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## Good Music Needs Friends in Radio Fight

FOR people who care about good music and depend largely upon radio and television for it, the season is at hand to take pens in hand and write determined letters to local stations setting forth their desires in no uncertain terms.

The music-lover traditionally is a non-writer of fan letters to radio stations, performers, or anybody else. His opposite number, who revels in give-away shows, space-travel serials, and hillbilly guitar marathons, is, on the other hand, highly articulate and cheers his favorites on with blizzards of two-penny postal cards. Nor does he stop there. He wields a two-edged sword and simultaneously deprecates what he considers the tonier programs as intrusions upon the time he holds sacred to his chosen entertainment. A recent instance comes readily to mind. A Midwestern television station was snowed under with protests against the special Toscanini performances because they temporarily displaced The Lone Ranger. One communication intimated that the Toscanini series probably had been worthwhile.

Many music-lovers undoubtedly saw, heard, and immeasurably enjoyed the Toscanini presentation from that very station. But how, asked the station manager, was he to interpret their profound silence? How justify his programming procedure in the eyes of his superiors?

How indeed! Running a radio or a television station is not basically different from running a grocery store. The proprietor, who is in business to make money, tries to stock his shelves with merchandise that people want, or that he confidently believes they want, and to avoid carrying large inventories

of things that not many people seem to want. The broadcaster must live with the added, and sometimes unnerving, condition that his clients are a ghostly horde whom he never sees and seldom hears from except when he makes a merchandising blunder or a palpable hit. Thus he goes about with his ear constantly to the ground in the hope of picking up vibrations that will indicate trends in public taste, so-called.

The plain truth is that very few station managers have any trustworthy idea of what their potential audience really wants unless they regularly employ one of the established poll services, and even then the determinations are highly debatable. So they rely heavily (more heavily than many people imagine) upon the letter writers. And it is here that the music-lover loses out. He has been losing out steadily, until today good, or even respectable, music has become a scarce commodity on the air. Its representation has shrunk to a few prestige programs on the national networks sparsely augmented by recorded broadcasts from the isolated local FM stations that are waging a valiant but—from the commercial viewpoint—discouraging battle. AM radio, except for token gestures at odd hours of the day or night, has virtually retired from the field.

The music-lover himself is largely responsible for this state of affairs. His number is legion, and we have been assured that in this country more people attend musical events than attend all sports events combined. Yet his voice is not heard in the land. Not, at any rate, in the land of radio. People who care about good music must, therefore, gird for a fight. They must give over inarticulateness and the kind of silent acceptance which some consider sophisticated and genteel, and slug it out with their adversaries on the straight propaganda level. The pen is the mightiest weapon in their cause.

## Opera in the United States —A Continuing Speculation

WRITING recently in *The Nation*, Herbert Graf, stage director at the Metropolitan, takes disparate views of opera in the United States, observing on one hand that it "has not yet become an organic part of the community," and thus continues to be in a shaky position financially, and that the group of major companies is "pitifully small," numbering only five that give more than thirty performances a year in their home city (including the Metropolitan, the New York City Opera, the Cincinnati Summer Opera, and the San Francisco Opera). On the other hand, Mr. Graf believes that "opera undoubtedly is becoming more popular throughout the country," and cites the 93 per cent attendance record at the Metropolitan in 1950-51, the popularity of the Metropolitan Saturday broadcasts, the success of traveling companies, and local festivals, the development of opera workshops in schools and colleges, and, finally, the trend of Broadway towards such opera and near-opera productions as Menotti's *The Medium* and *The Consul*, and Marc Blitzstein's *Regina*.

We agree with Mr. Graf that opera has not developed an organic relationship with the American community, but we cannot go along unreservedly with his optimism about current signs and portents. After all, opera, of both the resident and traveling varieties, has a long history in this country—a history that now covers several generations. We think the matter for remark at this point is

not the progress opera seems to have made here, but rather the progress it has not made, considering the scores of years the American public has been exposed to it. Compared to some other media (like the symphony orchestra, for instance, which has proliferated like wildfire in the last 25 years) opera seems almost to have stood still. And this, it seems to us, should be a matter of concern, if not alarm.

The standard theory about opera in the United States always has been that if people are given the opportunity to see and hear it they automatically will like it in large numbers and eventually will develop a continuing appetite for it. But this theory has not been borne out by practical experience, for opera still is far from a universally favored American dish, despite the millions who have been tasting it for well over a hundred years. Except in our biggest cities, with large European-born populations, opera remains a nine-day (more likely two- or three-day) wonder, like the circus, which one visits annually out of curiosity or by way of diversion from routine entertainments. Very few native Americans over the country as a whole, we believe, ever consider that opera either could or should come to have the significance that it has, say, for a first-generation Italian.

The want of organic connection that Mr. Graf observes in opera's relation to the community we would take one step further and apply to the individual, and, in so doing, we think something resembling a key to the problem Mr. Graf infers may become apparent. Subsequently, in this space, we shall endeavor to explore this relationship and find out what relevance, if any, it may have.

# Musical Americana

AT the request of Secretary of State Dean Acheson, **Hilde Gueden** was chosen to sing the role of Susanna in the Vienna Staatsoper's special performance of *The Marriage of Figaro* given on June 28 during Mr. Acheson's official visit to Vienna. Last month, **Nell Rankin** gave a benefit recital for the underprivileged children of Libya. More than \$5,500 was raised by the event, which took place in a 1,500-year-old Roman theatre in the Libyan desert. The singer's husband, Lt. Hugh Davison, a member of the United States Air Force, is stationed in the African country. On Aug. 31, **William Warfield** and **Leontyne Price** were married in New York. The following day Mr. and Mrs. Warfield, who play the title roles in the current American production of *Porgy and Bess*, flew to Europe to resume their parts in the Gershwin opera, which opened at the Vienna Staatsoper on Sept. 5.

The annual award of the Dance Educators of America was presented to **Lucia Chase** in July, when the organization held its convention in New York. The managing director of Ballet Theatre was honored for "her devotion to the dance and for her outstanding contribution to the development of dance during the year of 1951-52." **John Kriza** filled a singing, acting, and dancing role for the first time, on Aug. 26, when he played a leading part in *Kiss Me Kate* at the Neptune Music Circus. He has now rejoined the Ballet Theatre company, which opens its fall season at the Metropolitan Opera House on Sept. 25. After an appearance at the Aspen Festival on July 9, **Angna Enters** went to San Francisco for a performance there on July 14. In May, the dancer filled a week's engagement for the Cambridge University Arts Trust in England. **Lillian Moore**, now on a tour of the Midwest, made four appearances in the Jacobs Pillow Dance Festival this summer. **Iris Mabry** and **Ralph Gilbert** filled a number of engagements in California during the 1951-52 season. Miss Mabry has recently been preparing choreography for a series of dance films, and Mr. Gilbert has been composing scores for experimental films.

After recording some Beethoven works in October, the **Albeniz Trio** will leave for a tour of the South and Midwest. **Peter Paul Fuchs** conducted three Pop concerts in New Orleans in July. **Anna Russell** was soloist for two of them. In June, Mr. Fuchs conducted a Louisiana State University production of **Gian-Carlo Menotti's** *The Medium*. **Eva DeLuca** sang at the opening session and the third session of the Democratic National Convention in Chicago.

On Sept. 1, **Grant Johannessen** began his first South American tour with a concert for the Society Wagneriana in Buenos Aires. His six-week tour calls for recitals and orchestral engagements in Argentina, Brazil, and Uruguay. In addition to standard works, the pianist is performing compositions by his fellow-countrymen **Aaron Copland**, **Virgil Thomson**, and **Peter Mennin**, and the South Americans **Alberto Ginastera**, **Carlos Gustavino**, and **Heitor Villa-Lobos**. After playing **Benjamin Britten's** Piano Concerto No. 1 with the BBC Symphony under **Sir Malcolm Sargent**, on Aug. 11, **Jacques Abram** began, late in August, a two-week tour of nine German cities. The tour was made under the auspices of the United States State Department. **Konrad Wolff** is now in England gathering material for a book about the teaching theories of the late Artur Schnabel. Mr. Wolff will resume his work here in October.

**Jeanette MacDonald** and her accompanist, **Collins Smith**, who have worked together for ten seasons, are to begin a coast-to-coast concert tour in Chicago on Sept. 28. They will return to New York in December. The summer activities of **Ida Krahm** included concert engagements at the University of Kansas, Miami University, and in Michigan. Eastern Nazarene College, in Massachusetts, was recently benefited by a piano recital played by **Erno Bologh**. The proceeds of the concert were applied to a fund for the purchase of a concert grand piano. **Maxim Schapiro** began a tour in March that took him to France, England, Holland, Sweden, Norway, Switzerland, and Israel. In the latter country, Mr. Schapiro played Villa-Lobos' Second Piano Concerto with the Israel Philharmonic under the composer's direction. In France, the pianist recorded the 24 Chopin preludes and **Darius Milhaud's** *L'Album de Madame Bovary*.

Earl in August **Richard Ellsasser** began his 1952-53 season with a tour of Central and South America. After playing six concerts in Mexico City, the organist went further south to play in Guatemala City, Caracas, and other cities. **Isaac Stern** flew to Lucerne on Aug. 20 to begin a European concert tour that will take him to nine countries for more than forty engagements.



Left: Sigrid Onegin and her husband, F. L. Penzoldt, don Bavarian costumes at Salzburg, 1932

Right: Ernest Hutcheson and his wife seem happy to be returning from a summer vacation abroad



Cosmo-Sileo

## WHAT THEY READ TWENTY YEARS AGO

### None of It Materialized

Although the Chicago Civic Opera will not function in the 1932-33 season, it appears that Chicago will not lack operatic entertainment. The Opera in English League plans twelve weeks at the Majestic Theatre, all works to be sung in English. The operas will be *Madama Butterfly*, *Carmen*, *Massenet's Manon*, *La Bohème*, *Lakmé*, *The Bartered Bride*, *Schwanda*, and possibly *Peter Ibbetson*, *Natoma*, and *Clarence Loomis' Yolanda of Cyprus*.

Another enterprise, with Isaac Van Grove at its head, will produce opera for twelve weeks in the Auditorium Theatre . . . the singers would receive a percentage of box-office receipts. *Sonia Sharnova*, *Coe Glade*, *Forrest Lamont*, and *Chase Baromeo* are mentioned.

A series of twenty performances on Saturday nights is announced to open in the Chicago Stadium on Oct. 15 under the management of *Maurice Frank* . . . Performances of *Aida* and *Il Trovatore* are promised in *Soldiers' Field* on Aug. 28 and 31 . . . There have also been reports that *Max Rabinoff* will bring his *Cosmopolitan Opera* to Chicago in the course of the year.

### They Had Luck Then

The almost unbroken fine weather for the past month has made the Stadium Concerts even more popular in New York than usual, and audiences have been large. Only one concert had to be given indoors on account of rain.

### We've Seen Results Recently

Otto Erhardt's list of *Inscenierungen*, as they say in German, is an extraordinary one. Here are a few of the special operatic events with which he has been concerned: the first German performance of *Monteverdi's Orfeo*, in Breslau in 1913; *Rodelinda*, at Stuttgart, the first public Handel opera performance in Germany; the first modern staging of *Fidelio*, in Stuttgart in 1920; the revival of *Verdi's Macbeth* in Dresden in 1928; the first *Boris Godunov* after the war, in Stuttgart in 1921; and *Brand's Machinist Hopkins*, in Dresden in 1929 . . . he ought to be very valuable in this country, now that the Chicago Opera is disbanded. (*Mephisto's Musings*.)

### First Conductor Leaves

After his fifteenth year as conductor of the Cleveland Orchestra, *Nikolai Sokoloff* is to leave the organization, which he has brought to the position of one of the dozen major orchestras in America . . . It is assured that he will conduct here in the coming season, his arrangements being completed . . . He has been the only conductor of the orchestra since its organization in 1918.

### Varied Operatics

*Verdi's La Forza del Destino* and *Strauss's The Gypsy Baron* ended the Cincinnati Zoo Season . . . *Rigoletto* and *Carmen* were given in English by the Steel Pier Grand Opera Company in Atlantic City . . . There were performances at the Cleveland Stadium of *Carmen*, *Aida*, *The Valkyrie*, and the world premiere of *Tom-Tom*, with a libretto and score by *Shirley Graham*, a

Negro student at Oberlin Conservatory . . . The Norwalk (Conn.) Civic Opera made its debut with *Robin Hood*, in the Theatre in the Woods. In the cast were *Ruth Miller*, *Mario Chamlee*, and *Henriette Wakefield*. *Max Fischlander* conducted. *Humphrey Douless* was general manager . . . *Yvonne D'Arle* returned to the St. Louis Municipal Opera after several seasons in *Kalman's The Riviera Girl*. *Oscar Straus's The Last Waltz* had its local premiere. *Blossom Time* and *The Desert Song* attracted . . . Seattle heard *Mozart's La Finta Giardiniera*, entitled *The Gardener for Love's Sake*, and *Tannhäuser*.

### New Conductor in Seattle

The engagement of *Basil Cameron* as conductor for a series of five concerts is announced by the Seattle Symphony Orchestra Association, Inc. Mr. Cameron who was guest in San Francisco last season, is a prominent figure among the younger British conductors.

### New Opera House

The tenth annual season of the San Francisco Opera Association will open the new \$6,000,000 War Memorial Opera House on Oct. 15. *Wallace M. Alexander* is president; *Gaetano Merola*, general director; *Peter D. Conley*, business manager. *Tosca* is the opening production, with *Claudia Muzio*, *Francesco Merli* (Pacific Coast debut), and *Alfredo Gandolfi* in the cast. Other operas will be *Lucia di Lammermoor*, *Die Meistersinger*, *Rigoletto*, *Pagliacci* and *Cavalleria Rusticana*, *Lohengrin*, *Faust*, *Il Trovatore*, and *La Traviata*. Among the singers are *Lily Pons*, *Dino Borgioli*, *Maria Müller*, *Mario Chamlee*, *Friedrich Schorr*, *Richard Bonelli*, *Ezio Pinza*, *Kathryn Meisle*, *Queenie Mario*, and *Louis D'Angelo*.

### On The Front Cover

**B**ENJAMIN BRITTEN was born in 1913 at Lowestoft, on the east coast of England, not far from Aldeburgh, where he now lives and each summer directs a music festival. Educated at the Royal College of Music, his teachers included *Arthur Benjamin* and *Harold Samuel* in piano and *John Ireland* and *Frank Bridge* in composition. Some of his music was first published in 1932, when he was nineteen, and played the following year in the annual ISCM festival. Besides a long list of symphonic works, chamber and choral music, and songs, he has written music for films, stage, and radio. His seven operas have been performed throughout Great Britain, the Continent, and America; the second of them, *Peter Grimes*, was given by the Metropolitan. His latest opera, *Billy Budd*, which had its premiere at *Convent Garden* in 1951, was given at the *Paris Festival* last May. It will be given its first American performance on Oct. 19 by the NBC-TV Opera Theatre. Britten has appeared in this country as soloist in his *Piano Concerto* and accompanist for the English tenor *Peter Pears*.



# Marks Levine Explores America's Musical Centers

MUSICAL life in this country is plentiful, but it is too haphazard, is the conclusion of Marks Levine, president of National Concert and Artists Corporation, who returned on July 24 from an 8,000-mile motor trip, during which he visited fifteen cities and talked with those responsible for music-giving in each one. Mr. Levine was accompanied by Marvin McDonald, impresario from Atlanta, whose car they drove. They met in St. Louis and proceeded to Kansas City, Denver, Central City, Salt Lake, Boise, Spokane, Portland, Vancouver, Victoria, Seattle, San Francisco, Los Angeles, Dallas, and Birmingham, where they parted. In Los Angeles they were joined by O. O. Botorff, president of Civic Concert Service. In several cities, music representatives from nearby towns came in to consult Mr. Levine, and he talked with others on the telephone, so that he thoroughly covered the musical resources of the region, bringing the national viewpoint to local music and absorbing local ideas in return.

"Although I had been 26 times to the West Coast, I had never seen the Grand Canyon, or much of the territory in between here and there," said Mr. Levine, "and I had not been in Seattle, Portland, Vancouver, or Denver for 25 years or more. The trip was extremely valuable in yielding information which I feel can be useful in the conduct of our profession. I strongly urge every person connected with music, who is bound to the one-sided viewpoint of New York, to get out and see the country, and see how music behaves outside of the metropolis."

While music in general is flourishing, Mr. Levine found several conspicuous lacks in the mechanics of concert-giving. Foremost is the lack of co-operation between local groups, which leads to a bad balance in the concert calendar, with overcrowding and duplication at one end, and spotty timing at the other, both resulting in occasionally disastrous rivalry between local sponsors. Lack of suitable auditoriums in such cities as Los Angeles, Seattle, Spokane, Portland, Victoria, Vancouver, Atlanta, and Birmingham is another difficulty. So is the high cost of giving concerts. A fourth deterrent is lack of aggressive management.

Out of the wealth of information he has gathered, Mr. Levine is preparing a paper of recommendations to present on Dec. 15 to the meeting in New York of local managers, a country-wide organization of impresarios of which Mr. McDonald is president. Meanwhile, he has noted several suggestions, principles, and recommendations, which he offers for the serious consideration of the profession.

## Permanent Committee Suggested

"I suggest, first of all, a permanent committee of representatives from all branches of the art and business," he said. "The members should change, of course, but each classification should always be filled. The representation would consist of one each from these fields: national management; local management of the commercial type; local management of the non-commercial type, such as school courses, music clubs, etc.; AGMA, to represent the solo artist; symphony orchestra management; the critical field, and,

perhaps, the American Federation of Musicians.

"This group could serve as an advisory board to any locality, suggesting means to stabilize the business. Improvement, in many ways, is not particularly necessary, but the lack of planning in any one community or from one community to the next is one of the detriments to a full musical life. For example, in some towns, you will find one concert in October, and no more until January, when there will be three. Or there will be an overlapping of events at the same time—unnecessary competition. This committee could direct the efforts of various communities into constructive channels and shape the tremendous bulk of music in this country into a constant, productive source of stimulation and enjoyment.

"As I have said, there is no lack of music. The growth of interest in the art has been so great that even television can't kill it. Symphony orchestras, concerts, recitals—all abound in profusion. Only one field really

doesn't belong to life; is not a part of life as life develops. It is an excess, existing on the surface, never probing into real experience.

"We have the best of interpreters, but it amounts to this—we have a Toscanini, not a Beethoven; a Heifetz, not a Paganini; a Horowitz and Rubinstein, not a Chopin and Schumann."

Early exposure to music — to any cultural activity — is the answer, or partly the answer, to this problem. Mr. Levine believes. For this we need more and better schools, where the arts are taken for granted as a part of the curriculum and of life. This is governmental province, but we must work towards it.

"In the government's hands, then, rests a great part of the responsibility for continuance of our cultural life," he resumed. "But there are two other factors which must be considered—the writers and the artists themselves. It goes without saying that newspaper writers, musicologists and critics have enormous influence and use it—whether constructively or not depends on the individual. But the artists have as much at stake in a flourishing musical life as the managers or the public.

"How can the artist help? First by contributing his services to assist young talent. The greatest fault in many an 'arrived' artist is that he makes little effort to foster those who come after him. He takes no interest in music life in general, only caring for his own ego and career. How about the European musician who makes his reputation—and his money—here and never contributes to the youth in music.

## Mr. Levine Finds:

### WE HAVE

- Numerous Orchestras
- Healthy Recital Activity
- Large Audiences
- Excellent Summer Music

### WE NEED

- Local-Group Co-operation
- Better Auditoriums
- Chances for Young Artists
- Creative Management

lags, and that is permanently-planned opera companies.

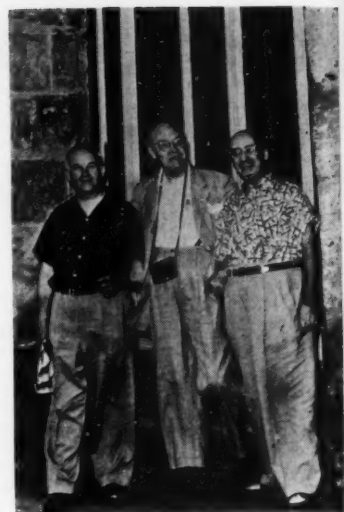
"This is an old and sad story with us. New York has 22 weeks, but San Francisco, which depends in the long run on the Metropolitan for its artists, has only five, plus two in Los Angeles. Chicago depends on the New York City Opera. The situation is absurd, unbelievable, and inexplicable.

"Why not a permanent opera house on the West Coast; in St. Louis, Chicago, Pittsburgh? This is our next step forward—to conceive and execute a plan to promote opera on a permanent basis.

"Which brings me to the point of government support. I have one ready answer when people ask me, as they often do, why music can't pay for itself. The reason is the same as that for the dependency of libraries, schools, museums. Any cultural activity of broad proportions must be supported, either at the government or civic-pride level. This is basic, and should be clearly understood by everyone who is working for the good of music.

"Our committee could easily constitute itself an intermediary between music and government support, to work for the long-needed department of fine arts in the Federal Government, and to urge and promote subsidies on lower levels. Many cities already contribute to the life of their musical institutions.

"We need government backing in another way. It seems to me that one of the greatest deterrents to a rich musical life here is the lack of creative music. This must develop with the times, and belong to the times. Often I feel that our stream of music



Frank St. Leger (center) takes Marvin McDonald (left) and Marks Levine on a tour of Central City

"There should be a young artist on every big series of every local manager every year. I cannot emphasize this too strongly. And I have a plan which could ensure this end. Once a year, all the New York managers should recommend from their lists the promising or newly arrived young people who deserve a chance. These should audition for the local managers en masse — the latter number about fifty. Perhaps five artists would be selected. Each, then, should have a place on ten series—a nice little tour."

This plan should ensure satisfaction all around—the New York manager would place his artists, the local manager would get fresh new talent which he could promote with zeal, and the artists would be given secure foundations for careers.

"Don't think it can't be done—it can, and was," Mr. Levine declared positively. "I cite the case of the winner of the Rachmaninoff Fund prize, who was guaranteed a tour as part of the award. Not wanting to sell the winner merely to a concert series here and there, I approached Arthur Judson and got his co-operation to address the symphony managers' convention before the finals had taken place.

"You owe it to Rachmaninoff's memory," I said, "and, incidentally, you made plenty of money out of him. You also owe it to the profession, and to young artists."

"The upshot was that out of 25 managers present, fifteen took a chance. I sold them a dark horse. It turned out to be the gifted young Seymour Lipkin, and he found himself with a neat, packaged tour all ready for him. The Canadian orchestras were exempt, because Canada had no part in the contest, and Lipkin had already played with the Boston Symphony, so there was no point in their engaging him in this connection. But he played with the orchestras in Minneapolis, Los Angeles, Buffalo, Chicago (and in Milwaukee with the Chicago Symphony), Pittsburgh, New York, Kansas City, St. Louis, Houston, Philadelphia, Rochester, Detroit, South Bend, and Washington during their 1948-49 seasons. It was an example of constructive planning and co-operation."

## Audiences Have Grown

Mr. Levine found two interesting phenomena on his trip—a remarkable growth in audiences, amounting to a doubling in twenty years, and an increasing interest in summer music. The first he attributes to natural growth during the past two decades, as well as to radio and TV, the increase in symphony orchestras, and the organized-audience plan.

"It is a more heterogeneous audience than before," he commented, "and (Continued on page 29)



# Ravinia and Grant Park

## End Chicago Summer Series

By LOUIS O. PALMER

THE dean of veteran conductors at the Ravinia Festival, Pierre Monteux brought his familiar Gallic wit and ease in his appearances this season. But the Chicago Symphony had perhaps come to take him too much for granted. The slightly mushy sound of many of the instruments could be attributed to the humidity plaguing Chicago this summer, but the ragged entrances and releases were inexcusable.

This is not to say the week beginning July 15 was a mediocre one at Ravinia. In the course of his four programs, Mr. Monteux led the orchestra in a number of outstanding performances. There was a bright, happy reading of three dances from Falla's *The Three-Cornered Hat*, on July 15, and a finely-spun version of Debussy's *La Mer*, on July 17. On the latter date Marilyn Meyer, winner of the Michaels Memorial Award last year, was soloist in Schumann's Piano Concerto. Miss Meyer, apparently suffering from a bad case of nerves, was ill at ease until the cadenza of the first movement. Then, having warmed to her job, her playing revealed that she was musical but technically not all she should be. Her control of pressure on the keyboard was uneven, and she was inclined to use the damper pedal too much.

Another high point in Mr. Monteux's week came on July 19, when Berlioz' *Harold in Italy*, with Milton Preves, principal violist of the orchestra, as soloist, dominated the program. Here the perfect accord between conductor, soloist, and orchestra resulted in a flexible, co-ordinated whole.

### Klemperer Distinguished

Last year the Ravinia Festival scheduled Josef Krips to conduct for a week. His entry into the country was disputed by government authorities when he arrived at New York, and rather than wrestle with red tape he returned to Europe. Not daunted by this experience, Ravinia scheduled Mr. Krips to appear again this season, and this time illness prevented his appearance. Otto Klemperer, listed to follow Mr. Krips at Ravinia, agreed to come early and to stay for two weeks. It was a happy solution, for during Mr. Klemperer's stay the Chicago Symphony gave a series of excellent performances such as it has seldom given in years. The conductor proved to be a severe taskmaster; the alerted orchestra responded with quick, alive, and precise playing.

From his opening concert on July 22 until his closing one on Aug. 3, Mr. Klemperer kept the orchestral sound remarkably clear in texture. It was a rare experience here to sit back and, without strain, hear all the inner voices of such a heavily orchestrated work as Strauss's *Don Juan*. While the conductor dwelt long and lovingly on a flowing melodic line somehow he managed to bring subordinate voices into equally clear focus. The tempos were slightly slower than customary, but the music never plodded. More often than not, it gained in breadth and splendor.

Such was particularly the case when Isaac Stern, violinist, joined Mr. Klemperer on two occasions—in the Beethoven concerto, on July 26, and

in the Mendelssohn concerto, on July 31. With accompaniments that had balance, clear texture, and sensitivity, Mr. Stern offered what must have been some of his finest playing. Both concertos sounded at once lyric and dramatic, sensitive and virile.

One of the major events of the season came on July 29, when Mr. Klemperer conducted Beethoven's Ninth Symphony. The soloists were Eileen Farrell, Jane Hobson, Andrew McKinley, and Mack Harrell, the chorus that of Northwestern University. Chicago audiences have had no lack of opportunity to become familiar with this work, but no other performance here has seemed more profoundly moving.

William Steinberg conducted the last week of orchestral music, beginning on Aug. 5. The orchestra, suffering from a slump, played raggedly and sounded thin or pompous by turns. The conductor's reading of Mozart's C major Symphony, K. 245, was distorted by accents, dynamics, and personal whims into something almost beyond recognition.

On Aug. 7, Mr. Steinberg led the first Chicago performance of Menotti's *Apocalypse*, a work at once immature in its eclecticism and superficial in its bombast. In the same program, William Kapell gave a careful, studied performance of Prokofiev's Third Piano Concerto. His playing lacked the fire and slapdash brilliance he once gave the work, but it had a new melodic warmth and thoughtfulness.

By far the best playing of the orchestra under Mr. Steinberg's direction took place on Aug. 9. The conductor's interpretation of Schubert's joyous, unaffected Second Symphony was refreshingly free of the virtuoso mannerisms he had exhibited earlier in the week. The remainder of the program was given over to Mahler's *Das Lied von der Erde*, with Jennie Tourel and David Lloyd as soloists. Mr. Steinberg was scrupulously careful to allow his soloists to be heard

at all times. Miss Tourel worked several minor vocal miracles in projecting the many low passages, and Mr. Lloyd sang with conviction.

For the last week at Ravinia, the Budapest Quartet was once again brought to the pavilion. Of the four programs they presented, the most satisfactory was certainly that of Aug. 16. Haydn's D minor Quartet, Op. 76, No. 2, opened the program. Although marred by some passages of uncertain pitch, the prevailing mood of the music carried the performance. Beethoven's charming D major Serenade, Op. 8, came off in good style. Clark Brody, clarinetist; Philip Farkas, horn player; Leonard Sharrow, bassoonist; and James Vrhel, double-bass player, joined the quartet for a remarkably sensitive reading of Schubert's Octet in F major.

### Grant Park Concerts

Meanwhile, in Chicago's front yard the Grant Park Symphony was rounding out its final month of summer concerts with some adventurous programming. Nicolai Malko's last week on the podium featured the premiere of the D minor Piano Concerto of Willis Charkovsky, young Chicago composer. It is a serious work, one of promise rather than fulfillment for its roots are plainly to be heard in the music of other composers; but its thought is its own and its technique of writing is secure. The composer appeared as soloist.

Orchestral excerpts from Menotti's *Amahl and the Night Visitors* provided the novelty of Mr. Malko's last appearance of the season, on July 18. The excerpts are pleasant, but divorced from the context of the opera they seem bantam-weight. In the same program, Fritz Siegel, concertmaster of the orchestra, gave a competent performance of Sarasate's *Carmen Fantaisie*.

Arthur Fiedler conducted the pair of weekend concerts on July 19 and 20. His soloist on both occasions was Eugene List, pianist. Joseph Rosenstock was the conductor for the following week. Two programs devoted to symphonic music, on July 23 and 25, were dispatched in a straightforward, literal manner. Frank Glazer, a competent, reliable pianist, appeared as soloist.

Mozart's *Così Fan Tutte*, sung in the Martins' translation on July 26 and 27, was the high point of the Grant Park season. The cast was uniformly excellent, and Mr. Rosenstock's conducting properly incisive. Anne Bollinger, as Fiordiligi, and Herta Glaz, as Dorabella, were visu-

ally and audibly attractive. Donald Gramm, as Guglielmo, and David Lloyd, as Ferrando, caught the spirit and manner of the music. Adelaide Bishop, as Despina, and Ralph Herbert, as Don Alfonso, completed the agreeable cast. The remarkable quality of the performance lay in the ensemble and teamwork.

Walter Hendl was the conductor on July 30 and Aug. 1. He was occasionally guilty of unnecessary exaggeration, perhaps, but his two appearances had never a dull moment. In both programs the soloist was Camilla Wicks. Playing with a small tone and a flair for the sensuous, her performance of the Sibelius Violin Concerto was quite a morsel.

Thor Johnson conducted the pair of weekend concerts on Aug. 2 and 3. Gold and Fisdale were the soloists in the first Chicago performances of Rieti's Two Piano Concertos.

Periodically, Grant Park presents a young, generally unknown artist of exceptional promise. This year, Lilian Kallir stood out as a pianist of major possibilities. Under the direction of Paul Breisach she was heard in two programs, on Aug. 6 and 8, in Schumann's A minor Concerto and Mozart's G major Concerto, No. 17. She showed a fine linear sense and sensitive appreciation for subtle phrasing. Mr. Breisach's work was neat, clean, and thoroughly workmanlike.

The weekend of Aug. 9 and 10 was given over to the music of Cole Porter. Leo Kopp conducted the orchestra, the chorus of the Chicago Park District Opera Guild, and a group of soloists consisting of Anita Jordan, Etta Moten, Thomas Hayward, and Norman Atkins.

Mr. Breisach returned to conduct the closing concerts, beginning on Aug. 13. In addition to a bright, lively reading of Schubert's Fifth Symphony, he presented two movements from Felix Borowski's suite *Peintures*. The suite is unpretentious and tender music, representative of the lyric strength that is Borowski's greatest asset. Esther Glazer appeared as a hard-working soloist in Mendelssohn's Violin Concerto.

The season ended on Aug. 16 and 17 with concert performances of Puccini's *Tosca*, conducted by Mr. Breisach, with Wilma Spence, Rudolf Petrak, and George Chapliski in the main roles. This, too, was a lively affair, as set forth by the conductor. Miss Spence's *Tosca* was attractive in every way. She sang with a full-bodied tone, well controlled in both pitch and production. Mr. Petrak's Cavaradossi was not of commensurate size.

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# Mexican Opera Nacional

## Stages New Castro Work

By SOLOMON KAHAN

THE two outstanding elements of the tenth-anniversary season of the Opera Nacional at the Palace of Fine Arts, which closed on Aug. 1, were its first production of an opera by a Mexican composer, Ricardo Castro's *Atzimba*, and the brilliant work of two singers, Maria Meneghini-Callas and Giuseppe di Stefano.

The 23 performances were almost invariably sold out, the skyrocketing ticket prices notwithstanding. Still, the deficit accumulated by this non-profit organization was a considerable one. The total attendance amounted to 50,000, with hundreds of free tickets being given to students. Nineteen performances were televised and 21 broadcast.

Two orchestras alternated throughout the season, that of the Unión Filarmónica and the government-sponsored Orquesta Sinfónica Nacional. Two resident Italian conductors, Guido Picco and Humberto Mugnai, were in the pit for all but one of the eleven operas given. José F. Vázquez, conductor of the University Symphony, conducted *Atzimba*. Désiré Defrère, of the Metropolitan Opera, and Charles Laila, of the Opéra-Comique in Paris, were the stage directors.

The season was once more exclusively the artistic and administrative responsibility of the Opera Nacional, as last year's agreement to co-operate with the governmental National Institute of Fine Arts was not renewed. The company had the excellent modern stage facilities of the Palace of Fine Arts wholly at its disposal.

To this correspondent, the greatest achievement of the season was the production of *Atzimba*. Written at the end of the past century, it deals with the Spanish invasion of Mexico. It could be viewed as a Mexican counterpart of *Aida*, dealing with the Tarascan princess Atzimba and the Spanish captain Jorge de Villadiego. The chief priest discovers and denounces Atzimba's and Villadiego's love for each other. When the captain is condemned to die on the "stone of sacrifice," the princess commits suicide with the knife that is destined to end her lover's life.

Based on a libretto by the Mexican writer Alberto Michel, *Atzimba* is in three acts and several scenes. From a literary point of view, it is a fine work. It has significance as a human drama and gives an insight into the life and customs of the Tarascan tribe (representative, more or less, of all the Indian tribes of Mexico) at the time of the Cortés invasion.

### Atzimba First-Rate Music

Musically it is first-rate. Although it is not as profoundly Mexican as, let us say, the music of *Revueltas*, it contains many pages in which the mood and spirit of genuinely Mexican music prevail. Otherwise, for the most part it reveals the influence of the French masters of the second half of the nineteenth century. There are some masterfully written choruses and an intermezzo that compares favorably with that in *Cavalleria Rusticana*. The individual vocal writing shows adequate technical knowledge and a fine insight into the psychological and emotional background of

the roles, providing many truly poetic pages in the score.

The Opera Nacional was lavish in its presentation of the opera. The colorful décors and costumes were a treat to the eye. Mr. Vázquez, conducting in excellent and understanding fashion, communicated his conviction about the artistic value of *Atzimba* to everyone on stage and in the orchestra pit. Rosita Rimoch, soprano, was a superb Atzimba, and José Soler, tenor, an acceptable Villadiego. Roberto Silva, bass, made an impressive Huepac, the Tarascan chief priest. The king of the Tarascos, Atzimba's brother, Tzimitcha, was well personified by Ignacio Rufino, bass. Sirunda, Atzimba's loyal girl friend, was in the capable hands of the contralto Maria Teresa García, as was the part of Hirepan, Villadiego's Tarascan warrior rival, sung by Fausto del Prado, tenor. Mr. Defrère was successful in transferring the dramatic content of *Atzimba* into stage action of sufficient movement and speed.

Such was the success of Castro's opera that Antonio Caraza Campos, general manager of the Opera Nacional, announced that the company would sponsor an annual contest for operas on a Mexican subject. A prize of 10,000 pesos would be given to the winning composer and an equal sum to the winning librettist. The company would have an option to perform the work.

### I Puritani Opens Season

The season began auspiciously on May 29 with Bellini's *I Puritani*. It proved an excellent vehicle for the magnificent vocal and histrionic art of Miss Callas, whose Elvira was impressive from every angle. She is undoubtedly one of the greatest sopranos of our time. Mr. Di Stefano sang and acted beautifully in the difficult part of Lord Arthur Talbot. The rest of the cast was adequate to a score that abounds in taxing pages: Mr. Rufino, the Lord Walton; Mr. Silva, the Sir George; Piero Campolongo, baritone of the Rome Royal Opera, the Sir Richard; Tanis Lugo, the Sir Benno; and Miss Rimoch, the Henrietta. Mr. Laila's staging was lively, and Mr. Picco conducted expertly.

Mr. Mugnai conducted *La Traviata*, in which Miss Callas' portrayal of Violetta will not soon be forgotten. Mr. Di Stefano's Alfredo was memorable, too, but Mr. Campolongo's Germont was less satisfactory. The mise-en-scène was beautiful. The choir, conducted by Eduardo Hernandez Moncada, gave a fine account of itself, as did the ballet.

In the title role of Lucia di Lammermoor, which she had never sung before, Miss Callas again excelled. The ovation after the Mad Scene, which had to be repeated, lasted twenty minutes. Local critics expressed the opinion that Miss Callas' vocal achievement as Lucia was greater than that of Luisa Tetrazzini, whose singing is still vividly remembered here.

Mr. Di Stefano was a worthy Edgardo, Mr. Silva an impressive Raimondo, and Mr. Campolongo a noble Enrico. Mr. Defrère's stage direction could have been more imaginative, but Mr. Picco had the orchestra and singers well under control.

As an anti-climax came a pedestrian



Luis Quintero

Huepac (Roberto Silva), Tarascan priest, denounces Atzimba (Rosita Rimoch) for her love for a Spanish captain, in the Mexican opera *Atzimba*

performance of *Rigoletto*, for Mr. Campolongo, the jester, was neither vocally nor histrionically up to Verdi's demands. Mr. Di Stefano's Duke, far from outstanding, and Miss Callas' Gilda, not an ideal role for her, did not improve the situation. The best singing of the evening was contributed by Mr. Rufino as Sparafucile and Miss García as Maddalena. Mr. Mugnai conducted.

Considerably better was the *Rigoletto* of Carlo Morelli in a later performance. There was a superb Maddalena in the person of Oralia Dominguez. Richard Manning, American tenor, sang the part of the Duke with a fine voice, and he acted intelligently.

Miss Callas and Mr. Di Stefano were once more up to expectation in *Tosca*, which was well staged by Mr. Defrère and conducted with spirit by Mr. Picco. Mr. Campolongo, as if making up for his mediocre *Rigoletto*, sang and acted excellently as Scarpia, bringing fire to his incarnation of the sinister tyrant.

### Success of Mexican Artists

The eminent Mexican artists Irma Gonzalez, soprano, and Oralia Dominguez, contralto, were responsible for the artistic success of the second half of the season. Massenet's *Manon* was a fine vehicle in which to display the exceptional beauty of Miss Gonzalez' voice. As Des Grieux Mr. Di Stefano was splendid, and Mr. Silva was highly successful as the father. Mr. Mugnai conducted.

The plaudits of the audiences at Werther went to the Orquesta Sinfónica Nacional for its exceptionally beautiful playing, under Mr. Picco's direction. Miss Dominguez' personification of Charlotte seemed near perfection, and Mr. Di Stefano's Werther was deeply touching. Also fine were Mr. Campolongo, as Albert, and Eugenia Rocabrana, as Sophie.

*La Bohème* marked the last appearances of Mr. Di Stefano, whose portrayal of Rodolfo was one of the best this writer has ever seen. Miss Gonzalez made a lovely Mimi and Miss Rocabrana a delightful Musetta. Mr. Campolongo's Marcello and Mr. Silva's Colline were well conceived, and Mr. Picco held the performance together excellently.

Il Trovatore gave Miss Dominguez, the Azucena, an opportunity for some exciting singing, and she made good use of it. Beginning with the second act, the young Uruguayan tenor José Soler gave a good account of himself as Manrico. The other members of the cast were more or less adequate. Credit is due Mr. Galván for the excellent décor of the third act. Mr. Mugnai's conducting carried conviction.

A performance of *Madama Butterfly*, with superb contributions by Miss

Gonzalez as Cio-Cio-San, Miss Dominguez as Suzuki, and Mr. Morelli as Sharpless, brought the season to a close. Mr. Soler did not fare well as Pinkerton. Mr. Picco conducted, and the chorus sang beautifully in the final scene of the second act.

### New Opera Group Appears

Chamber Opera, a new organization, has just finished a first, highly successful season. Mr. Morelli is the stage director and Salvador Ochoa the musical director. Two pianos, played by Mr. Ochoa and Juan D. Torero, head of the music department of the university, substitute for an orchestra. Each work in the repertoire—Puccini's *Gianni Schicchi*, Massenet's *Portrait of Manon*, Paër's *Il Maestro di Cappella*, and Wolf-Ferrari's *The Secret of Suzanne*—occupied the first half of a program. Leading Mexican singers gave brief recitals to complete the evenings. Of the young singers who took part in the operas, the most distinguished contribution was made by Betty Fabila with her excellent singing and acting in *The Secret of Suzanne*. The performances were given in the recently inaugurated Sala Chopin, which seats 800.

One of the outstanding ensembles this year has been the chamber orchestra of the government's Department of Fine Arts. Made up of leading players from the Orquesta Sinfónica Nacional, it has steadily improved in quality. Under its excellent conductor, Luis Herrera de la Fuente, it has to date given twelve unchallenged and refreshing programs.

The University Symphony has completed its fifteenth season at the Palace of Fine Arts. Nine Sunday morning programs were given for a largely juvenile audience. José F. Vázquez, regular conductor, and José Rocabrana, associate conductor, led five concerts. Pierre Derveau, of Paris, led two programs of modern French music, and Ekitay Ahn, Korean conductor who regularly leads the Mallorca Symphony, conducted two, in which he attracted considerable attention for his own compositions—a combination of Oriental musical materials and modern orchestration—and his interpretations of Strauss's *Till Eulenspiegel* and *Death and Transfiguration*. The outstanding soloists with the orchestra were Ruggerio Ricci, violinist, and José Kahan, 21-year-old pianist, who played the Schumann concerto superbly.

The four concerts of the Jeunesses Musicales brought capacity audiences to the big hall of the Palace of Fine Arts. They included orchestral concerts by the University Symphony and Orquesta Sinfónica Nacional; a program by the Coro de Niños de More-

(Continued on page 32)



## Edinburgh

(Continued from page 5)

ly devised production of *The Magic Flute*. Valerie Bak reached the high Fs of the Queen of the Night with steely accuracy, but wavered in the middle voice. Horst Günter's Papageno deftly struck precisely the right tone, and never became heavy. Rudolf Schock as Tamino and Gottlob Frick as Sarastro were competent but not earthshaking. Georg Solti conducted with taste and spirit.

The two middle scenes—the prison scenes—of *Fidelio* were designed by Mr. Siercke and directed by Mr. Rennert with a cold calculation that clearly aligned Pizarro's rule with the Nazi regime. These portions of the opera were decidedly effective. The opening and closing scenes, by contrast, were a bit colorless and namby-pamby. Inge Borkh, a tall, blonde soprano thin enough to pass for a youth, delivered her upper tones with hard power, but her middle voice had little to say. Her acting was well con-



Elisabeth Grümmer as Agathe in Weber's *Der Freischütz*

trolled, however, and created some of the sympathy her voice could not. Lisa della Casa's Marzelline was rather breathy in tone; neither here nor as Sophie in *Der Rosenkavalier* did she unbend from a sort of Hollywood grooming sufficiently to suggest the unsophistication of the characters. Theo Herrmann was a warming Rocco, Josef Metternich a none too bloodcurdling Pizarro. Peter Anders was a musical, if rather ugly-voiced, Florestan. The orchestra misbehaved for Mr. Ludwig in the overtures, but functioned well during the opera proper.

Wagnerian earnestness supplanted Viennese charm in a carefully contrived but essentially unpersuasive staging of *Der Rosenkavalier*, massively conducted by Mr. Keilberth. Martha Mödl created little physical illusion as Octavian, and sounded like an Isolde most of the time. Clara Ebers was inadequate in both voice and dramatic conception as the Marschallin. Mr. Herrmann's Ochs, the best individual feature of a disappointing production, was marred by moments in which he seemed to step out of character. Mr. Rennert's stage direction, I felt, missed the point quite as often as it made it.

### Dutch Orchestra Excellent

The visit of the Amsterdam Concertgebouw Orchestra—its second to an Edinburgh festival—rivalled the Hamburg State Opera repertoire in general interest. In its first concert, conducted by Eduard van Beinum, the ensemble demonstrated how far even the best British orchestras fall short of the most exacting standards. In Beethoven's Pastoral Symphony, interpreted with deep feeling yet great common sense, the sound of the orchestra was, I believe, the best I have ever heard in Beethoven. The fullness and balance of the woodwind section were phenomenal. All the choirs of the orchestra were clear and perfectly

adjusted to one another. The trumpets had the noble ring one seldom hears from American instruments.

Stravinsky's *Le Sacre du Printemps* was the showpiece of the evening, and the men played it with a virtuosity rivalling that of the Boston Symphony. Yet it was disquieting to hear the distortion of textures that occurs when parts written for French winds and brass are played by too-majestic German-made instruments.

Rafael Kubelik conducted the only other concert I heard from this orchestra. The orchestra remained a good one, but the conductor's interpretations were only half satisfying. Mahler's First Symphony went jerkily, Smetana's Overture to *The Bartered Bride* infinitely too fast. An empty novelty was Janacek's noisy, picture-book suite *Taras Bulba*.

### "Chicago Gunman"

The orchestra-in-residence during the first week of the festival was the Royal Philharmonic. Sir Thomas Beecham shared the concerts with Vittorio Gui, who was brought in as a substitute when illness made it impossible for Ernest Ansermet to appear. Sir Thomas started the festival off with an all-Sibelius program. This seemed an insular notion to me, and I remarked in print that it was odd to begin an international celebration with a program devoted exclusively to the works of a single second-class composer. Sir Thomas resented what he considered an affront to "my old friend Sibelius," and made a series of public remarks about American critics in general and a "gunman from Chicago" in particular.

Even a gunman from Chicago could recognize, however, the love and sympathy that went into his subsequent performance of Berlioz' *L'Enfance du Christ*. With the tenor Léopold Simoneau and the bass André Vésières as the most idiomatic of the soloists, Sir Thomas gave the work its proper fervor without distorting its refined scale of values.

Mr. Gui's work was confusing. Called upon to take over two novelties Mr. Ansermet had planned, he gave a sterling performance of Britten's moving *Sinfonia da Requiem* but made pretty much a hash of Frank Martin's lyrical and very romantic Violin Concerto, in which Joseph Szigeti was his troubled soloist. His conducting of such standard works as Beethoven's Eroica Symphony and Haydn's Symphony No. 88, in G major, seemed basically musical but wanting in emotional tension and largeness of conception.

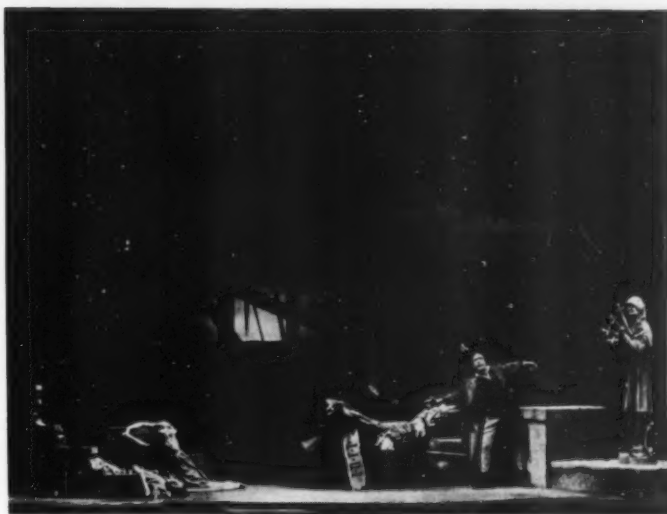


Tableau 4 in *Mathis der Maler*, with Annaliase Rothenberger as Regina and Mr. Ahlersmeyer in the title role. Helmuth Jürgens designed the sets

The orchestral lists included few strays from the beaten track. Clifford Curzon played Alan Rawsthorne's Second Piano Concerto; Sir Thomas presented Appalachia, by his beloved Delius; Mr. Kubelik offered Rudolf Mengelberg's Magnificat, with Annie Woud as contralto soloist (a work I could not hear because of a conflict with *Mathis der Maler*); Mr. van Beinum revived Willem Pijper's Third Symphony, which Pierre Monteux has given in New York. The Scottish National Orchestra, under Walter Susskind, was allowed a single concert, which I had to miss; Mr. Szigeti and Pierre Fournier, cellist, played Brahms's Double Concerto. I also missed Mr. Susskind's concert with the Youth Orchestra of Great Britain, but it seemed to have impressed all who heard it with the gifts of the younger generation of British instrumentalists.

The Festival Piano Quartet, consisting of Mr. Curzon, Mr. Szigeti, Mr. Fournier and William Primrose, violinist, played three evenings of chamber music, leaning heavily on Brahms and filling out with Mozart, Schubert, Fauré, and Frank Bridge. The attempt to bring together four solo virtuosos did not produce the most perfect ensemble results, although there were, certainly, many succulent moments in their playing.

More distinguished was the work of the Vegh Quartet, whose Bartók and Beethoven playing marked the group as one of the most finished and most mature to be heard today. The Amadeus Quartet played Mozart and Beethoven delightfully if without great depth, and a French group known as the Quintette de l'Atelier gave suave readings of piano quintets by Schumann, Fauré, Dvorak, and Franck.

The Royal Philharmonic Chamber Orchestra, under John Pritchard, played two concerts that were rather ordinary except for Dennis Brain's wonderful delivery of a Mozart horn concerto. Purcell's Ode to St. Cecilia's Day and coronation anthem *My Heart Is Inditing* and Handel's *Acis and Galatea* were beautifully and immaculately sung and played under the direction of Hans Oppenheim.

All this has passed, and the festival is only two-thirds completed. In my next report I shall account for the Hamburg State Opera's *Die Meistersinger*, for Sir John Barbirolli's concerts with the Hallé Orchestra, for all the ballet events of the festival (which space has crowded out this time), and also for the big choral undertakings of the Three Choirs Festival, which begins at Hereford the day after the Edinburgh Festival ends.

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## New London

(Continued from page 7)

in constantly shifting patterns and degrees of dynamic tension never lets the interest waver for a minute. After having seen it twice, I suspect that it would be possible to see it indefinitely without losing interest. The choreography is always underneath the skin of the music, and the music is always making itself felt outward from the dancers' bodies. Nothing is imposed, nothing artificialized, no passages simply filled in. Very few artistic creations of any kind have such subtle variety of mood so firmly bound up in a formal unity. The dancers were Mr. Limón, Miss Jones, Lavinia Nielsen, Mr. Hoving, Miss Koner, and Miss Currier. All danced extremely well except Mr. Hoving, who seemed tired and tended to substitute his naturally fine stage presence for a willingness to extend himself technically. Mr. Sherman and Julius Epstein played the two pianos superbly.

### The Visitation Beautiful

The Visitation may not yet be as strong a work as it is potentially, but already it is a very beautiful one, and it gives Mr. Limón one of his very finest roles. The story is that of the Annunciation. The Man (Mr. Limón) and His Wife (Miss Koner) work together, love each other, are playful, and go to sleep. While the Man sleeps a Stranger (Mr. Hoving) appears, bathed in a supernatural light. He awakens the Wife, tells her of the heavenly glory that is to be hers, and goes away. The man awakens. His wife tells him of her visitation. He is hurt. He will not believe. The stranger appears again. The man believes. He accepts his lot. He loves his wife. He exalts her. He raises her, and together they form a cross as the curtain falls.

It is a simple story and yet an emotionally complex one. Some of the movement, notably that of the celestial visitor, may someday be changed and strengthened. But already Mr. Limón's projection of the emotions of the peasant crossed and at the same time uplifted by God is one of the finest things he has yet done. The pathos and final power of his performance have integrity of a kind peculiar to him, and, too, when all is said and done, he is unmatched technically by any male modern dancer.

The Queen's Epitaph is, by ordinary standards, a perfectly good work, but after The Visitation it seemed weak, posy, and formalistic. It is choreographed for four women, in this case, Letitia Ide (the queen figure), Miss Currier and Miss Nielsen (Arcadian figures), and Betty Jones. It is remarkable mainly for the fact that it introduces Miss Jones as a combination singer-dancer. Miss Jones sang musically but with thin, wavery tone, and moved as much and as well as she could without getting out of breath. The Purcell music is lovely indeed, but it is just danced out, and the movement would probably add little to a first-class musical performance.

The Variations and Conclusion from New Dance was the most kinesthetically exciting performance of the entire festival. The whole Limón company, augmented by some extremely talented students, notably one identified as Richard Fitz Gerald, danced superbly. The music is stirringly good for dancing, and Miss Humphrey's movement is so full of motor energy that it sweeps the audience along almost into the dance. As the over-all pattern shifts the soloists move out of the group into variations then back into the group for one of the most pulse-raising finales ever devised.

The final program, on Sunday afternoon, brought Pearl Lang as guest artist in two solos, Moonsung, to music by Bartók, and Windsung, to mu-

sic by Samuel Barber, and two more extended pieces. These were Song of Deborah, to a score by Richard Winslow, and Legend, to a score by Morton Feldman. By far the most satisfying of these was the sharp, fleet Windsung, in which Miss Lang, always a beautiful dancer, has given herself movement ideally suited to her body. Moonsung, quieter in mood, was a close second. Song of Deborah, which is the story of Deborah and Jael told in their terms alone, seemed static and lacking in climax, although there was much lovely movement for Miss Lang and for Mary Hinkson, who took the part of Jael. Legend is a Dybbuk-exorcism dance, and it too seemed static and circumscribed—or, rather, inhibited—in its projection of the story's implications. Miss Lang, as the Bride, was assisted by Bertram Ross as the Rabbi and Mr. Wood and Mr. Burton as Disciples.

Eugene Lester and Hazel Johnson played the pianos for Song of Deborah. The other scores were recorded.

The rest of the program held repetitions of Miss Humphrey's Mozart novelty, Family Portrait, The Visitation, and The Village I Knew.

As the final curtain fell, it was difficult to keep from wondering about the future of an art form that produces so few new works of stature. Modern dance produces fine dancers; of that there can be no doubt. But this festival depended for its excitement largely on Doris Humphrey, and only her Mozart composition was new, or even really recent. The Visitation, too, with all credit to Mr. Limón as a choreographer, shows the fine hand of Miss Humphrey. The dance students slave and develop themselves into vessels for the choreographer. But where are the creators who will inform their movements? Where are the new works by young choreographers that will give them the medium for expressing their talent?

### Opening Night Draws Well

For proof of the drawing power of modern dance, one had only to attend the opening performance of the Fifth American Dance Festival on Aug. 21 at the Palmer Auditorium of Connecticut College. Despite a blinding rain, the auditorium was nearly full, and the applause was generous.

The program was an unusually serious one, with the premiere of José Limón's The Queen's Epitaph setting the mood.

The star of the occasion was Miss Jones, who moved with elegance and sang the intricate Purcell legatos with crystal purity.

The Limón company also presented Doris Humphrey's familiar Day on Earth, a radiant tribute to the eternal hope for tomorrow that lies in each new generation. Since children have a way of outgrowing parts, the role of the child in Day on Earth had a new occupant, named Sally Hess. She performed with energetic self-confidence and outstripped the three adults (Mr. Limón, Miss Ide, and Miss Currier), who contributed a lower keyed performance than is their wont.

Also rather low in key were the Dudley-Maslow-Bales Trio's performance of Miss Maslow's Four Sonnets and their performance with group of Jane Dudley's Sonata.

Miss Dudley's Sonata is relentlessly introspective. It projects a woman's struggles with duality in terms of three solo figures and a group. While much of the group designing is in Miss Dudley's best granite-and-guts vein, the trio portions tend to spill over into excessively emotional pantomime.

The honor of being guest artist on the first program was conferred upon Ronne Aul, a virtuoso of the highest order. His dancing was strong and vivacious, and it had a wonderfully precise sense of direction. However, he showed a tendency to strike al-

ways for the bold effect—the percussive gesture, the reaching jump, the spinning turn. As a result, his dancing lacked somewhat in nuance and surprise.

His first solo, Mostly Like Flight, was a premiere. Set in wide zig-zag patterns, it was a study in angularity and shifts of direction. Although it communicated Mr. Aul's usual joy-in-movement, it was structurally embryonic. Of the remaining four, Street Musician had genuine emotional conviction, and The (Possible) Hunter was the most carefully integrated.

—DORIS HERING

### Jacob's Pillow Shows Tour Group

LEE, MASS.—The bill for the sixth week of the Jacob's Pillow Dance Festival, given seven times between July 20 and Aug. 2, was presented by dancers who will take to the road this fall under the name of the festival. Ted Shawn, director of Jacob's Pillow, offered half a dozen short dances that defied classification; Myra Kinch and Ralph McWilliams upheld the approach of the modern dance; La Meri contributed diversions of "ethnic" origin—Hawaiian, Indian, and Spanish; Tatiana Grantzeva, Polajenko, and the versatile Mr. McWilliams offered ballet variations; and Richard Stuart and Vanya glided through ballroom figurations. The décors, minimal when not altogether non-existent, were credited to John Christian, as was the lighting—the best feature of the performances. Bob Lee designed Miss Kinch's costumes. Manuel Galea was pianist for Miss Kinch, and wrote or arranged all the music for her dances. Mary Campbell accompanied the other members of the company.

The program was not exhilarating. Of the entire group of dancers only Miss Kinch commanded a technique at all times equal to the demands she made on it. Mr. Shawn—as everyone, including Mr. Shawn, must know by now—restricts himself to a tiny range of movement, employing symbolic gestures and bits of attitudinizing to replace other more central aspects of the dancer's art. La Meri's body remained, as it has always seemed to me, almost totally unchanging, inflexible, heavy, and unresponsive; only her hands, arms, and shoulders were worth watching. Miss Grantzeva was on the whole tentative, frequently failing to complete her movements with authority and accent, and she disclosed little in the way of individuality or personal allure. Polajenko exploited his good leaps, turns, and beats, but was callow and artistically vague. The ballroom dancers were by no means the best of their kind. Mr. McWilliams was a handy jack-of-all-trades. Miss Campbell's accompaniments were thumped out heartlessly in the manner of a routine rehearsal pianist.

Miss Kinch's The Palanquin Bearers (to Iberian music arranged by Mr. Galea), the premiere of which had to be deferred earlier in the summer when its choreographer and chief dancer sustained a minor injury, turned out to be a brief, conventional, but fairly telling exposition of the toxic effect of a self-centered woman (La Belle Dame Sans Merci) upon the men around her. Ward Fleming and Genaro Gomez, from the Jacob's Pillow entourage, appeared in the cast along with Mr. McWilliams. Also effective, if emotionally shallow and symbolically bromidic, was Miss Kinch's duet with Mr. McWilliams, Tower of Rage, an Electra-Orestes bit. The ballet items were Antony Tudor's Trio Con Brio (to the ballet music from Glinka's Russian and Ludmilla), a mild and notably briose set of variations apparently devised with the severe limitations of its performers in mind; and the pas de deux from Tchaikovsky's The Nutcracker.

—CECIL SMITH



# Aspen

(Continued from page 6)

ter classes, student concerts, and informal gatherings.

The Mozart work owed its English translation to Olga Paul. It was far more understandable than the text in the Tcherenpin work, perhaps because of better atmospheric conditions. Mr. Leach was designated as stage director, but the limitations of both works were such that not much direction was possible.

Each concert program I heard had its high spot. That of Aug. 2 was the Roussel Sonata No. 2, played by Roman Totenberg and Rudolf Firkusny. It is witty in the Gallic style, difficult enough to test such accomplished performers, mobile and melodious. A new work led off this program, a Sonata à Tre for Piano, Violin, and Cello, by Charles Jones, who occupied the post of resident composer before Milhaud. It was not warmly rewarding, although played with virtuosity by Brooks Smith, Mr. Goldberg, and Mr. Graudan. Miss Bollinger's winning, though somewhat girlish, performance of the Hugo Wolf songs, and Brahms's String Sextet in G completed the list. The performers in the last-named work were Mr. Totenberg, Marjorie Fulton, Mr. Lifschey, Mr. Graudan, and Aaron Bodenhorn (who, in spite of his name, is a cellist).

## Milhaud and Thomson Songs

On Aug. 3, two song cycles commanded respectful attention. The first was Virgil Thomson's setting of five William Blake poems for baritone and orchestra, with Mack Harrell as soloist. The composer's gift for effective simplicity was at its height in three of the five—The Divine Image, The Little Black Boy, and And Did Those Feet, which were hymnlike, balladlike, and marchlike in turn. A more complicated score backed the mysterious text of Tiger! Tiger! with some appropriate barbaric color in muted brass and drums. The Land of Dreams, too, had a more ambitious setting, although not as entirely successful as the others. Mr. Harrell sang them magnificently, with only occasional moments of strain as the orchestra threatened to overwhelm him. The songs were composed in 1951, and had been sung only once previously, in Louisville.

Milhaud's Alissa, a cycle to words by André Gide, had its first American performance on this occasion, sung by Miss Glaz, with Mr. Smith at the piano. The text is taken from Gide's early novel, La Porte Etroite, and tells of a young, religious girl who loves her cousin, Jerome, but becomes morbid in the face of doubts and fears and struggles between religion and love. Neither suffices, and Alissa dies, lonely and frustrated. The musical setting falls roughly into three sections, the first comprising conversations between the lovers and fragments from Alissa's letters to Jerome. The second is an orchestral interlude, called Prelude. The third contains fragments from Alissa's diary.

Milhaud has set this conversational material deftly, with perception, tenderness, passion, and the aura of despair. The melodic line follows the French prose, now lucid and calm, now turgid and troubled, with perfect fidelity. The main impression is one of introspective narrative, punctuated by outbursts that soon die into a level of small-interval melody and, it must be confessed, something very near monotony. As the work takes the better part of an hour, the effect of drama soon wears off, and the ear and mind become slightly jaded. It is a long time to hear one voice expressing sentiments so much of one piece. Miss Glaz had evidently spent many hours in painstaking work, and she fulfilled her task with dedication if not always with great richness of vocal resources. She sat before a gilded table, with the work open be-



Nikolai and Joanna Graudan, new to the Aspen faculty this summer, pause in front of the amphitheatre

fore her, and, for a stage prop, a golden screen. It was an effective arrangement, if not premeditated by the composer.

After intermission, liveliness was restored by a superlative piano performance on the part of Mr. Firkusny, who played a little-known concerto by Mozart, a three-movement work in B flat, K. 456. Its sparkle and charm, and the mock sadness of its Andante, which bears a strong resemblance to Barbarina's air in The Marriage of Figaro, finished the concert in bravura style. The orchestra under Mr. Rosenstock did not quite live up to its performance of last year. This was the first time I had heard it this season, and it seemed distinctly inferior to last year's group in the brass section and in balance and attack. However, on later occasions, there was notable improvement.

The concert of Aug. 9 brought as novelties a long-winded and rambling Andante and Variations by Schumann, scored for two pianos, two cellos, and horn; Berg's Trio for Violin, Clarinet and Piano, and two Krenk songs. Joanna Graudan and Mr. Goldberg opened the program with a somewhat delicate reading of Beethoven's Spring Sonata—so delicate, in fact, that they were forced to pause once and wait for a noisy wind to die down. The Schumann work had a faithful performance by Vitya Vronsky and Victor Babin. Mr. Graudan, Mr. Bodenhorn, and Ross Taylor. The wry Berg work was stunningly performed by Mr. Totenberg, Reginald Kell, and Brooks Smith. Miss Bollinger sang the Krenk songs with verve and vocal beauty. They were the Concert Aria, Op. 57a, the Monologue of Stella from Goethe's Stella; and the Introduction and Finale from the incidental music to Goethe's The Triumph of Sensitivity. Mr. Rosenstock and the orchestra accompanied the soprano.

## Storm Batters the Tent

Aug. 10 brought a real storm, perhaps the worst ever endured by a concert audience in the tent. For twenty minutes, the performers in the final work—Saint-Saëns' Septet, for trumpet, string quartet, bass and piano—had to rest their labors while the wind howled, the tent flapped and cracked, the rain poured in one or two vulnerable spots, and the audience moved restlessly about, taking the occasion to gossip, visit with friends, and commiserate with the artists. The tumult finally subsided, and the seven performers sat down to begin all over again. Thus we were treated to the bright banalities of Saint-Saëns one-and-one-half times. Luckily, it was a gay piece, with its trumpet cutting through all interference. The performers were Wesley Lindskoog (trumpet), Mr. Goldberg, Miss Fulton, Mr. Lifschey, Mr. Bodenhorn, Mr. Sankey, and Mr. Smith.

Before the deluge, the audience had heard Babin's Sonata Fantasia, for cello and piano, played by Mr. and Mrs. Graudan, a work of pronounced Russian flavor, legendary in feeling. Milhaud's First Quintet was also performed, a work written in 1951, after the composer had finished a self-allotted number of quartets. The quintet bristles with difficulties for performers and listeners alike, and needs more than one hearing. Milhaud's most complicated contrapuntal style alternates with broad, thick-textured melodic sweeps. The result is a musicality and meatiness which are quite impressive. It was performed lovingly by Mr. Smith, Mr. Totenberg, Marilyn Wright (concertmaster of the orchestra), Mr. Lifschey, and Mr. Graudan.

Aug. 16 brought a miniature wind festival, with three works in that category making up the first half. Norman Herzberg and Mr. Graudan played Mozart's delightful essay into lower voices, the Sonata in B flat, K. 292, for bassoon and cello; Mr. Taylor and Mr. Smith essayed, not too successfully, Schumann's Adagio and Allegro, Op. 70, for horn and piano; and Mr. Kell and Mr. Babin made a brilliant tour de force of Weber's operatic Grand Duo Concertante, Op. 48, for clarinet and piano. This was one of the notable performances of the festival.

Another came at the close, when, after Aaron Copland's Quiet City had been played by Mr. Lindskoog, Lois Wann (English horn), and the orchestra under Mr. Rosenstock, Mr. Harrell sang the impressive scene from Rachmaninoff's The Miserly Knight, with the orchestra. The long excerpt, which makes up Act II of Rachmaninoff's early and seldom-given opera, bears inevitable resemblances to Moussorgsky in that it uses the same sort of national material that is found in Boris Godounoff, and in a like connotation. The Knight, brooding on his ill-gotten riches, is a blood brother of the mad Boris. The Pushkin text has similar richness and violence. The setting attains a shivering tenseness and a contrasting depth of horror and height of exaltation. Soloist and orchestral forces blended in a performance of enormous impact. I did not hear the New York Little Orchestra's performance last spring, with Cesare Siepi, and so cannot compare the two, but the Aspen version was a powerful one, and Mr. Harrell quite distinguished himself.

## Chabay Superb in Britten

Mr. Chabay was the hero of the Aug. 17 concert, the last one on my calendar. The tenor was in exquisite voice for one of the demanding works of the literature—Britten's Serenade for Tenor, Horn, and Strings, Op. 31. The beautiful and often unearthly settings of poems to and about the night by Cotton, Tennyson, Blake, an anonymous fifteenth-century poet, Ben Jonson and Keats, form a contemporary masterpiece. Mr. Chabay made the most of the eerie quality of the Dirge, with its incessant refrain "And Christe receive thy saule," and Mr. Taylor played his difficult solos with aplomb. The solos written as if for natural, unkeyed horn in Prelude and Epilogue were hauntingly lovely. Soloists and orchestra received one of the largest ovations on record in Aspen.

Other works on the bill were Brahms's Sonata in D minor, Op. 108, performed by Mr. Totenberg and Mr. Smith; a Poulenc Trio, smartly set forth by Mr. Smith, Miss Wann, and Mr. Herzberg; and a lively finale with the Mozart Two-Piano Concerto in E flat, played with affection by Miss Vronsky and Mr. Babin.

Mr. Babin is the new director of the Aspen Institute, which functioned efficiently this summer. The school was full to its capacity of 200 students, and the organization settled down into smooth running. Master classes were held from ten to twelve

(Continued on page 34)

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## Tanglewood

(Continued from page 9)

tender serenity and the utmost transparency and balance in the contrapuntal lines. Once again the Boston Symphony seemed the unflawed instrument Koussevitzky made it and kept it for 25 years.

Even Koussevitzky probably never gave as compelling a performance of Copland's admirable Third Symphony as this one by Mr. Bernstein. Both the power and the reasonableness of the score were made fully manifest, and under the young conductor's flexible yet legible beat the orchestra was always malleable yet always precise. Every detail of a score that is rich in detail emerged, but the performance was wholly unified and had an impressively spacious, long line. Mr. Copland, who acknowledged the extended applause with Mr. Bernstein, must surely have felt that his symphony had never been more commandingly realized.

Sibelius' Fifth Symphony, with its endless buzzings and preparations to begin to get started to go somewhere, its frequent passages of padding, and its empty oratory, sounded as well as it can. The orchestral playing was both scintillant and refined in texture, and the mock-heroics of the finale swept the audience into the extended demonstration it is calculated to set in motion. Koussevitzky had a way with Sibelius' music, and Mr. Bernstein—largely by adopting many of the interpretative conclusions of his teacher—made as good a case for the Fifth Symphony as could well be made. But in the largest view, it hardly seems worth while to keep so hollow a piece alive in the name of Koussevitzky. Be this as it may, however, the entire concert was a vindication—as others have been in the past—of the hope and confidence Koussevitzky reposed in Mr. Bernstein.

The next-to-last weekend of the Berkshire Festival began on July 31 with a program that was half French and half Brahms. Mr. Munch got the evening off to a most agreeable start with a natural and unforced performance of Fauré's incidental music to Maeterlinck's *Pelléas et Mélisande*. Nicole Henriot served as piano soloist in a double assignment involving Fauré's Ballade and Ravel's Piano Concerto—the two-handed one. The Fourth Symphony was Mr. Munch's contribution to the miniature Brahms festival into which he has turned the last half of the three Thursday evening concerts in the Music Shed Series.

Miss Henriot and Mr. Munch gave an enchanting account of the melodious and decorative Ballade. The young pianist was as sensitive as the conductor to the fluid give-and-take of the lyric line, and the balance between the solo instrument and the orchestra at all times approached perfection. The slow movement of the Ravel concerto was a complete success on the same grounds. The volatile opening and closing movements, however, with their brisk, jazzy syncopations, merely sounded studious; one felt, without chauvinism, that both Miss Henriot and Mr. Munch might learn to perform them more spontaneously after a few more years of acquaintance with the musical traditions of the United States.

Of the Brahms symphony I shall not speak in detail, since I should only be trying to find fresh words with which to express my perpetual bewilderment at Mr. Munch's maladroit, rococo handling of the music of this composer. Both last summer and this, his Brahms performances have been gruelling penances.

### Tanglewood on Parade

The afternoon and evening of Aug. 1, from four o'clock to midnight, were given over to the annual Tanglewood on Parade, in which the Berkshire Music Center displays its facilities, accomplishments, and faculty and student personnel to the general public. This year the school celebrated the tenth anniversary of its founding by the late Serge Koussevitzky. The present director of the Berkshire Music Center, Mr. Munch, was more than a little conspicuous by his failure to put in a public appearance at any point in the celebration.

The principal evening event, a concert in the Music Shed by the Boston Symphony, brought forward a number of former Tanglewood students, some of whom are now members of the faculty. While uninspired in content and a hodgepodge in arrangement, the program attested to the competence and taste of many of the young musicians who have gone out from Tanglewood into the professional world.

James Aliferis, now in charge of choral music at the University of Minnesota and director of the chorus that sings with the Minneapolis Symphony, started things off with the third and last movement of Lukas Foss's cantata *The Prairie*, in which the admirable Tanglewood Festival Chorus took charge of the vocal parts. Written by Mr. Foss, as notable a Wunderkind as Tanglewood can boast, when he was between the ages of nineteen and 21, this Carl Sandburg setting remains far more than an example of precocity, for its composer's command of both choral and orchestral resources was already amazingly assured when he wrote it, and the musical ideas are vital and the psychological content communicative. Mr. Aliferis conducted expertly.

In Chausson's *Poème*, Jacob Krachmalnick, now concertmaster of the Philadelphia Orchestra, was accompanied by Howard Shanet, conductor of the Huntington (W. Va.) Symphony. Mr. Krachmalnick played with warm tone but little poetry, and Mr. Shanet's accompaniment was technically uneasy. The first half of the program finished brightly with an overvivacious, overbrilliant version of Mendelssohn's G minor Piano Concerto, in which Seymour Lipkin was soloist and Mr. Foss conductor.

### Carmen in Bad English

The latter part of the evening was devoted to a concert performance of the last act of Bizet's *Carmen*, sung in an atrocious English translation. Mr. Bernstein conducted with animation and theatrical perception a chorus and orchestra that plainly had had very little rehearsal. The soloists—who stood against the back wall of the stage, in the last row of the chorus (presumably for acoustical reasons) and made virtually no human contact with the audience—were Mildred Miller, as *Carmen*; David Lloyd, as Don José; James Pease, as Escamillo; Margo Stagliano, as Frasquita; Jacqueline Bazinet, as Mercedes; and Francis Barnard, as Zuniga. After the finish of the concert twelve door prizes, including an RCA Victor television set, were awarded, and the younger element put in an hour waltzing on the lawn by the Main House.

At six o'clock, in the hour before the supper interval, simultaneous sessions of the various departments of the Berkshire Music Center gave visitors glimpses of the operation of the school. In the Theatre-Concert Hall, the Opera Department, under Boris Goldovsky, presented André Singer's "scenic cantata" *Alcottiana*, in which the central figure is the Concord transcendentalist Bronson Alcott. In the Music Shed, the Orchestra of Department I gave a program consisting of Haydn's Symphony No. 88, in G major, conducted by Robert Mandell; the first movement of Beethoven's Violin Concerto, played by Serge Blanc and conducted by Elyakum Shapira; and Britten's *The Young Person's Guide to the Orchestra*, conducted by Lorin Maazel, with Mr. Lloyd as narrator. In the Chamber Music Hall, instrumentalists from Department I and composers from

Department III were represented in a program including, in addition to works by standard composers, Yehoshua Lakner's Sonata for Flute and Piano and Leonard Rosenman's Theme and Elaborations. Choral music was sung on the Main House Porch by the Chorus of Department II and in the newly remodeled Barn by members of the Tanglewood Study Group. These events were preceded at 5:45 by a brief welcome from Mr. Goldovsky. At 4:15, holders of box and reserved seats had attended in the Formal Garden a double bill of Pergolesi's *Livietta and Tracollo* and scenes from Ibert's *Angélique*, under the direction of the peripatetic Mr. Goldovsky.

### NFMC Dedicates Studios

In the afternoon, representatives of the National Federation of Music Clubs gathered to dedicate two practice studios in the Little Red House on the Tanglewood grounds as memorials to the late Mrs. Anne M. Gannett, president of the federation when the Little Red House project was launched, and the late Robert W. Roberts of St. Petersburg, Fla., a substantial donor to the enterprise. The house, completed in 1948, is a replica of the one in which Nathaniel Hawthorne lived when he wrote *The House of the Seven Gables*. Mrs. Ada Holding Miller of Providence, R. I., current president of the federation, made the dedicatory address, and Lewis Perry of Boston, Mass., chairman of the Friends of the Berkshire Music Center, accepted the studios on behalf of the school. At the close of her address Mrs. Miller presented two hand-carved tablets by John Bischoff of Syracuse, N. Y., to mark the two studios, in one of which—the one dedicated to Mrs. Gannett—Serge Koussevitzky held his conducting classes. The dedication of the studios was a feature of the eleventh convention of the New England district of the federation, attended by about a hundred members. After the ceremony, the delegates repaired to the Barn, where they heard a concert by Claudette Sorel, National Young Artist piano winner in the 1951 federation competition; Warren Locke, baritone, a protégé of Mrs. Gannett, who sang Peggy Stuart's *My Home*, dedicated to Mrs. Gannett; and the Berkshire Music Center Quintet.

Pierre Monteux devoted the second of his two appearances, on Aug. 2, to an all-Wagner program consisting of excerpts from the Ring—Wotan's Farewell and the Magic Fire Music, from *Die Walküre*; the second scene of Act III of *Siegfried*; and Siegfried's Rhine Journey, *Siegfried's Death Music*, and Brunnhilde's Immolation, from *Götterdämmerung*. In Wotan's Farewell, Mr. Pease took leave of Tanglewood to become a member of the Hamburg State Opera. Margaret Harshaw, soprano, and Howard Vandenburg, tenor (who is engaged by the Munich opera for the forthcoming season), were soloists in the music from *Siegfried*, and Miss Harshaw returned after the intermission to sing Brunnhilde's final scene.

Miss Harshaw won an extended ovation after the immolation scene, and properly so, for her voice was clear, radiant, and free, and her interpretation of the music was informed by genuine emotion. In the *Siegfried* duet she also sang with beautiful and ample tone and intelligent musicianship. She seemed a trifle less at home in the music, however, for she has not sung the Brunnhilde role in this particular music drama. And she was possibly inhibited by a *Siegfried* whose light and as yet unformed voice (he was originally a baritone) seemed at this stage better suited to some such part as Froh. Whether Mr. Vandenburg ultimately develops into a heldentenor remains to be seen, but there was little about this performance to support (Continued on page 32)



# MacDowell

(Continued from page 3)

too modestly as "a perfectly ordinary woman who had a great opportunity and who had the courage to take it." From the beginning, she never hesitated to risk everything for it. In her report, *The First Twenty Years of the MacDowell Colony*, she says: "I know that there was no way of convincing the world that this experiment could even be made unless it had a more solid basis than the mere forming of a corporation. As the Peterborough property was in my name, I could and did at this time make over to this Association the property in Peterborough consisting of 200 acres of land on which were three dwelling houses."

## Seclusion and Stability

The essence of this experiment was the provision of absolute seclusion and stable living conditions for creative artists, so that they could work unhindered and, above all, uninterrupted. In his home, Hillcrest, MacDowell had a pleasant music room, much of which he decorated with his own hands. But even here he could not find the isolation that was ideal for composition. So he and his wife had a log-cabin studio built deep in the woods. It was there that he composed his *Norse Sonata*, his *Keltic Sonata*, his *New England Idylls*, *Fire-side Tales*, and other piano pieces and vocal works. As he approached the end of his life, with its final breakdown, MacDowell became increasingly concerned about the plight of American artists who were unable to find peace and quiet in which to work. Mrs. MacDowell reassured him by promising that she would make their New Hampshire home a retreat where artists, no matter what their financial circumstances, could do creative work.

Another idea that the MacDowell Colony has furthered is the affiliation of the arts. He had proposed a department of the affiliated fine arts at Columbia University, and Mrs. MacDowell tells us that many distinguished creative artists in New York were interested in the scheme. They met at the home of Mr. and Mrs. Howard Mansfield to discuss plans, and in 1907 the MacDowell Association was formed. Although the department at Columbia did not materialize, MacDowell did have the satisfaction of seeing the foundation of this organization. From its inception, the colony has remained true to this idea. It is open to writers of all kinds, poets, playwrights, and novel-

ists among them, to painters, sculptors, etchers, composers, and musicians. Through the years, these artists have found the contact with creative temperaments in other fields tremendously stimulating. Many a poem has been set off by a musician's melody, and many an idea for a character in a novel or play has grown from the discussions and observations of the colonists at their evening meals and visits.

The first two colonists, in 1908, were not musicians, but a writer, Mary Mears, and a sculptress, Helen Farnsworth Mears. They lived in the "lower house" and worked in the Bark Studio, given by Mrs. MacDowell in memory of Caroline Jumelle Perkins. The MacDowell Colony was launched, but, as Mrs. MacDowell remarked in her report, "Where was the money to come from? Just land and houses weren't enough. Then an almost miraculous thing happened. MacDowell was still alive at the time this Association was founded and was able to know what was being planned. He was hopelessly ill and, strange as it may seem in this present crowded world with so many outside and inside interests, his condition became of universal interest all over the country. Of course no one could tell how long he might live. It might have been a year, it might have been ten years, as so often has happened in such cases. The Mendelssohn Glee Club, which he had led for three years, became extremely anxious as to the financial anxiety that I could not fail to have, and it immediately started a drive all over the United States, raising money for a fund to be given for the care of MacDowell should he live many years. The response was tremendous, and over and above all the many expenses of such a drive, about \$30,000 was gathered."

MacDowell died in January, 1908, while the money was still in the hands of the Mendelssohn Glee Club. Thanks to the generosity of Seth Low, president of Columbia University, and of the doctors who insisted on giving their care to MacDowell without burdening his wife with debts, Mrs. MacDowell had no immediate financial worries. The Mendelssohn Glee Club offered the fund to her, but, characteristically, she told them that she did not want to take it herself but would be happy to accept it for the new MacDowell Association. Thus she "was in the very unusual situation of a new organization having been started with sufficient money to operate it and make all the necessary changes and preparations that would be required."

In later years Mrs. MacDowell was to experience similar generosity from those who recognized her selfless motives and greatness of heart. The publishing house of Arthur P. Schmidt continued her royalties on MacDowell's music long after the legal obligation to do so had ceased; and some years ago when she was seriously ill and had to go to a hospital for extended treatment ASCAP wired to her to spare no expense and send the bill to that organization.

## Gifts for Expansion

From its first years the MacDowell Colony received gifts for the building of additional studios, and by 1913 there were already eleven of them, almost half as many as the 24 it possesses today. Well-known writers and composers were already discovering its charm and inspiration. In 1912 the colonists included the poet Edwin Arlington Robinson, who was to spend 24 summers at the MacDowell Colony, and the composer Henry F. Gilbert.

During these years Mrs. MacDowell was constantly on the lookout for additional land and buildings. In her history of the first twenty years she gives an amusing account of one such real-estate plunge. A farmer died, and Mrs. MacDowell heard that his wife wanted to sell 300 acres that stretched along the northern and eastern border of the colony. The farmer's wife told Mrs. MacDowell that her husband had urged her not to sell the land for less than \$16,000 and told her that some prospective buyers were trying to beat her down. Mrs. MacDowell told her that \$16,000 was too little, "which was a very unbusinesslike thing to say," because she knew that there was \$20,000 worth of lumber on the land, a fact that the other bidders did not know. She quickly decided to ask for a director's meeting, and in the meantime she hurried to the village and borrowed \$500 to hold an option over the property for one month.

The meeting was perhaps the "most disagreeable" that she ever had with the MacDowell Association. Even after she told the directors that the farm was worth much more than the \$16,000 the farmer's wife was willing to accept, they were not appeased. Fortunately, Mrs. MacDowell remembered that one of them was a real estate operator on a vast scale in New York. She asked him to come up and see the property. "He came up, a hot day in an uncomfortable train," she tells us. "When he landed, quite frankly he was cross as it was possible for a man to be. I took him up to Hillcrest, gave him a good dinner, a good bottle of wine, nothing made the slightest difference. He went to bed with the feeling that he had been caught in a trap. The next day happened to be one of those very perfect beautiful days, and we went all over the whole place and it looked so lovely. Well, to make my story short, when he went away that afternoon on the train, just as the train was moving, he called out from the end of the car: 'Don't you dare sell an inch of that land!' Of course, that settled it."

## Mrs. MacDowell Plays

But there was still the problem of raising the money for this purchase and of paying off the mortgage on the colony, which rose to the alarming total of \$30,000. To do this, she turned to her artistic capabilities, which were as strong as her human understanding and qualities of leadership. As a young woman, Marian Nevins, her ambition had been to become a concert pianist, and it was in Germany, at the Darmstadt Conservatory, that she met Edward MacDowell. He was professor of piano there, and she became his pupil. When he asked her to marry him, she said that she would not consent

(Continued on page 33)

Personalities  
Presented by

**WILFRID L. DAVIS**

ARTIST MANAGEMENT

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New York 24, N.Y.—Trafalgar 4-1037

FRANCES

**Comstock**

Mezzo Soprano

RAYA

**Garbousova**

Cellist

MARIA

**Martino**

Soprano

FRANK

**Sheridan**

Pianist

YI-KWEI

**Sze**

Bass-Baritone

FRANZ

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**JANOS SCHOLZ,**

Cellist

"We have only one desire: to hear him again."

—L'Avenir D'Italia

**MIKLOS SCHWALB,** Pianist

"Triumphant master of the keyboard."

—C. Durgin, Boston Globe

**HILDE SOMER,**

Pianist

"One of the best pianists of the young generation."—N. Y. Times



ONTARIO TEA

Dorothy Maynor is entertained by officers of the Woodstock (Ont.) Community Concert Association, following her recital. Shown with her are Mrs. J. Chapman, chairman; Gladys Galloway; Hans Angerman, accompanist; Mrs. H. A. Clarke; H. A. Clarke; J. R. Mountford, president; Benita Shields, Community representative; Douglas Harrison; Ellen Kellerman

## Season Ends For Chautauqua Groups

CHAUTAUQUA, N. Y.—The Chautauqua Symphony, conducted by Franco Autori, completed its 24th summer season on Aug. 20. Its 24 concerts during the six-week season were attended by more than 150,000 people.

First performances were given of works by the American composers Tibor Serly and Roland Leich, in addition to the American premieres of works by Heitor Villa-Lobos, of Brazil; Roberto Caamano (Suite for Strings), of Argentina; and Menahem Bensussan, of Bulgaria. In the Serly composition Davis Shuman, trombone soloist, used a special trombone he had invented, one that slides sideways instead of frontways.

Eighteen instrumental soloists appeared with the orchestra, including four pianists—Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony; Grant Johannesen; Leonard Shure; and Barbara Steinbach.

The Chautauqua Opera Association, which is 23 years old and is directed by Alfredo Valentini, concluded its season on Aug. 18 with a performance of Carmen. Jean Madeira sang the title role. Gian-Carlo Menotti's Amahl and the Night Visitors and Lukas Foss's The Jumping Frog of Calaveras County, given as a double bill, were produced at Chautauqua for the first time. Alberto Bimboni conducted Amahl, in which Richard Mincer was Amahl, Jane Davis the Mother, and Val Patacchi, Hugh Thompson, and Calvin Harris the Three Kings. The cast of The Jumping Frog included Lillian Richetto, as Lulu; Nino Luciano, as Smiley; Gil Gallagher, as the Stranger; and John McCare, as Uncle Henry. Edward Murphy conducted.

An anonymous friend of the late Georges Barrère, flutist and conductor, presented a bronze portrait bust of the musician to the Chautauqua Institution on July 14. The sculpture was created by Marion Sanford, of New York.

## Punch Opera Presents Doctor Cupid

Wolf-Ferrari's L'Amore Medico was the third production offered by Punch Opera in its summer season at the Metropolitan-Duane Church auditorium. Presented in an English translation as Doctor Cupid, it was offered for the first time on Aug. 13. Rex Wilder was the music director and Nelson Sykes the stage director. The sets were designed by Robert Widder and Joseph Braswell.

The cast included Anita Beltram, as Lucinda; Martha Moore, as Lisetta; John Miller, as Clitandro; and Richard Collins, as Lucinda's father. Other roles were sung by Margaret Fittz, John Ingram, Rex Coston, and William Utley.

The opera has not been heard in New York since it was produced by the Metropolitan Opera during the 1913-14 season, with Lucrezia Bori singing Lucinda and Arturo Toscanini conducting.

## Stage Honors Memory Of John Alden Carpenter

IPSWICH, MASS.—Mrs. John Alden Carpenter, widow of the composer, was present at the dedication of a concert stage, donated by her in memory of her husband, at the Castle Hill estate near here on July 27. The accompanying musical program, made up of music by Carpenter, included songs, sung by Mina Hager; piano pieces, played by George Roth; and the String Quartet, played by the New Music Quartet. The estate is the site of an annual summer music festival, under the auspices of the Castle Hill Foundation.

## RICCARDO MARTIN

Riccardo Martin, 72, one of the first Americans to sing leading tenor roles with the Metropolitan Opera, died at St. Barnabas Hospital in New York on Aug. 11 after a long illness.

Born Hugh Whitefield Martin in Hopkinsville, Ky., he studied violin in Nashville, harmony with Irrgang in Berlin, singing with Carelli in Naples, and composition from 1896 to 1900 with Edward MacDowell in New York. At this time he taught singing in New York and wrote several songs and choral and orchestral works.

In 1901 he was enabled by the late Harry Harkness Flagler to study in Paris with Sbriglia, Escalais, and Jean de Reszke, and in Florence with Lombardi. Three years later he made his debut in Nantes, France, as Faust, and in 1905-06 he appeared in Verona (where he adopted his Italianate first name) and Milan. He made his American debut in New Orleans, as Canio, in 1906, and toured with the San Carlo Opera Company in 1906-07.

His career at the Metropolitan began on Nov. 20, 1907, when he sang Faust in the performance of Boito's Mefistofele that introduced Chaliapin to American audiences. He remained with the company until the 1914-15 season and returned once, for the 1917-18 season. At the Metropolitan he created the leading tenor roles in three American operas, The Pipe of Desire, Mona, and Cyrano de Bergerac, and he sang in the American premiere of La Wally.

He sang at Covent Garden in London, with the Boston National Opera, at the Teatro Arheu in Mexico City, and with the Chicago Civic Opera. He took part in Goldmark's The Cricket on the Hearth when it was given for the first time in America, in Philadelphia by the Chicago company.

After three seasons in Chicago, he lived first in California and then in Europe, returning to this country at the beginning of the second World War. Later he went abroad again, serving as correspondent for *Opera News*, the magazine of the Metropolitan Opera Guild.

He is survived by a daughter, Mrs. Beth de Wardener, of New York.

## H. H. FLAGLER

Harry Harkness Flagler, 81, former president of the New York Symphony Society and of the Philharmonic-Symphony Society, died in New York on June 30. The son of Henry M. Flagler, one of the original incorporators of the Standard Oil Company, he kept aloof from business affairs and devoted his time, energy, and money to artistic causes. When he was 28, in 1903, he became secretary of the Permanent Fund Orchestra, which planned the development of the Philharmonic Society. He directed the reorganization of the New York Symphony Society and its orchestra, served as its president from 1914 to 1918, and took the responsibility for its financing. After the merger with the Philharmonic Society he became president of the new group and helped to support it. During the depression he was credited with keeping the organization alive. Failing health forced his resignation as president in 1934. He also had been treasurer and a director of the National Orchestral Association. Three daughters survive.

## GIUSEPPE CREATORE

Giuseppe Creatore, 82, bandmaster and opera impresario, died at his home in New York on Aug. 15. A native of Naples and a student at the music conservatory there, he became noted as a trombonist. At the age of seventeen he was appointed director of the Naples Municipal Band, a position he held for eight years. In 1902 he came to New York with a 55-piece band, giving his first concert at Hammerstein's Roof Garden. The success

# Obituaries

of this appearance led to tours of the United States, Canada, and England, and at one time he reputedly earned \$5,000 a night. He also organized an opera company, which lasted for five years. In 1936 he became conductor of the New York City Symphonic Orchestra, a Works Progress Administration project, but he resigned in 1940. His last public appearance was in July, 1947, when he was guest conductor of a Tri-Boro Pop Concert at Randalls Island. Surviving are his wife, five sons, and a daughter.

## RUSSELL MORGAN

CLEVELAND.—Russell Van Dyke Morgan, 59, director of music for Cleveland public schools for 29 years, died at his home here on June 12. He had also served as organist and choir-master of Old Stone church for 27 years. A native of Burlington, Iowa, and a graduate of Northwestern University, he taught in various schools prior to his Cleveland appointment in 1923. He taught summer sessions at numerous universities and wrote and edited many textbooks, including the Music Horizons series. The offices he held from time to time in musical organizations included the presidency of both the Music Teachers National Association and the Music Educators National Conference. He is survived by his wife, Hazel N. Morgan, chairman of the department of education of the National Federation of Music Clubs; a daughter; and a sister.

## GENEVIEVE TUCKER

SAN ANTONIO.—Genevieve Tucker, for more than thirty years San Antonio correspondent for *MUSICAL AMERICA*, died here on Aug. 16. Born in Streator, Ill., she came to this city in 1913. She served as music reviewer for the *San Antonio Express* and for the periodical *Musical*, which later became the *Southwestern Musician*. She was active in support of the San Antonio Symphony and an honorary life director of the Tuesday Musical Club. Her husband, Frank Tucker, died in 1928. She is survived by her sister, Lida V. Grosh, of this city.

## GABRIEL ENGEL

VERGENNES, VT.—Gabriel Engel, 59, New York violinist, composer, and musicologist, who became a dealer in rare books, died here on Aug. 1 while on vacation. Born in Hungary and brought to the United States as a boy, he graduated from Columbia University in 1913. He studied with Ernst Krenek in Austria before making his debut as a violinist in Aeolian Hall in New York in 1920. For fifteen years he made many recital tours and then retired to enter the rare-book business, specializing in Americana. He composed piano and symphonic music; wrote *The Biography of Anton Bruckner* and *Gustav Mahler, Song-Symphonist*; edited *Chord and Discord*, organ of the Bruckner Society of America; and contributed reviews to periodicals and articles to music encyclopedias. His wife, two sisters, and two brothers survive.

## ANNA BARBARA MAJESKI

PATCHOGUE, L. I., N. Y.—Anna Barbara Majeski, 87, mother of John F. Majeski, Sr., publisher of *MUSICAL AMERICA* and president of Music Trades Corporation, died at her home here on Aug. 10 after a brief illness. Born in Germany on Aug. 24, 1864, she was brought to America as a child and spent the greater part of her life in New York. She is survived by a daughter, Mary Anna; two sons, Nicholas and John F. Sr.; and a grandson, John F. Jr., editor and publisher of *The Music Trades*.

## JEAN TEN HAVE

SARANAC, N. Y.—Jean ten Have, 78, violinist with the Cincinnati Symphony for nineteen years before he retired in 1949, died here on Aug. 26. Born in Lyons, France, he was first a pupil of and then an assistant to Eugene Ysaye at the Brussels Conservatory. He was a member of the Cincinnati Conservatory of Music faculty from the time he came to this country in 1917. He was decorated three times by the French government for his services as French consular agent in Cincinnati from 1920 to 1941.

## WAGER SWAYNE

SAN FRANCISCO.—Wager Swayne, 79, pianist and music teacher, died here in August.

## FLORENCE WILSON

ASHLAND, MASS.—Florence Nason Wilson, 95, pianist and composer, died here on June 14. Thought to have been the oldest living alumna of the New England Conservatory of Music, she was active in musical life in Andover, where her husband was a minister for many years.

## ELLEN K. MANN

HEMPSTEAD, L. I., N. Y.—Ellen Kinsman Mann, formerly a teacher of music in Chicago, died here on July 28. She joined the faculty of Chicago Musical College in 1903 and later managed a voice studio in Chicago for over 35 years.

## PETER MELNIKOFF

Peter Melnikoff, 52, Russian-born pianist, died in New York on July 22. He studied at the St. Petersburg Conservatory, making his concert debut when he was twelve. In 1925 he came to the United States and toured widely, although he did not appear in New York until 1934. In recent years he gave recitals in Carnegie Hall and Town Hall.

## VIRGINIA HENDERSON

PHILADELPHIA.—Virginia Henderson, 85, pianist and organist who served for 25 years on the faculty of the Philadelphia Musical Academy, died here on July 15.

## HERBERT VOGES

CLEVELAND.—Herbert Voges, organist well known here for many years, died on June 9. A piano pupil of Harold Bauer, he played the organ mostly in theatres and on the radio. He opened his own studio here eleven years ago.

## MORRIS LEWIN

PHILADELPHIA.—Morris Lewin, 59, cellist with the Philadelphia Orchestra for 24 years, died at his home here on June 23. Born in Kiev, Russia, he came to this country in 1913. He played with the Cleveland Orchestra before coming to Philadelphia in 1938.

## R. E. LEE TAYLOR

BALTIMORE.—R. E. Lee Taylor, 70, architect and a former president and chairman of the board of the Baltimore Symphony, died at his home here on June 23. He had also been a trustee of the Peabody Conservatory and of the Municipal Art Society.

## CLARA LANG

PHILADELPHIA.—Clara Lang, formerly a soprano with the San Carlo Opera Company and a teacher of singing in New York, died here on July 12. She studied piano in her native New York before going to Italy on a scholarship to study singing with Giannina Arangi-Lombardi. She gave recitals in Town Hall in New York and other auditoriums.



## NBC-TV To Give Billy Budd

By QUAINANCE EATON

**B**ILLY BUDD, Benjamin Britten's latest opera, which had its premiere at Covent Garden on Dec. 1, 1951, will be the first production in the new series of eight programs by the NBC-TV Opera Theatre, on Oct. 19, from 2:30 to 4 p.m., EST. For this production, the usual span of one hour will be lengthened. Securing the American premiere of this opera is a feather in NBC's cap. Until their commitment, the first American performance was to have been at Indiana University, on Dec. 5; Indiana, however, will still see the first stage performances.

Theodor Uppman, the American baritone who had a critical and public success in the title role of Billy Budd at Covent Garden, will sing the part here also. The other principal roles—John Claggert, the scheming Master-at-Arms on H. M. S. Indomitable, a bass, and the idealistic Captain Vere, a tenor—had not been assigned at this writing. The cast is entirely male.

The second NBC-TV Opera Theatre production, on Nov. 16, from 3 to 4 p.m., EST, is also a novelty—Leonard Bernstein's *Trouble in Tahiti*, which had its premiere at the Brandeis Festival on July 12, and was given again at Tanglewood. Beverly Anne Wolff, who sang in the Tanglewood production, will be the wife. The role of the husband, the only other important character, has not yet been filled. A second work has yet to be selected to fill out the hour—probably a ballet by Bernstein. The new version of the opera takes forty minutes. The composer will conduct.

Among other operas planned is Strauss's *Der Rosenkavalier*, which will be given in two hour-plus sessions, both in May. John Gutman's new English translation will be used. Puccini's *Suor Angelica* will also be a new production, in March, thus completing the *Trittico*, as both *Il Tabor* and Gianni Schicchi have been given TV productions.

The only other definite NBC-TV information at the moment is that Menotti's *Amahl* and the *Night Visitors* will be repeated at Christmas time. This looks as if a tradition were being established. The charming one-act work was first seen last Christmas Eve and was repeated at Easter. There will be a new *Amahl*, as time has caught up with Chet Allen, who sang in both previous performances, and he is no longer a soprano. Menotti again will stage the work, and Thomas Schippers will conduct. Other new works may be in the offing for the two open dates in January and February—there will be no opera in April because of the doubling up for *Der Rosenkavalier* in May.

Samuel Chotzinoff is producer of the series; Charles Polacheck is associate producer; Peter Herman Adler, musical director; Kirk Browning, television director. The change of time, from late evening to Sunday afternoon, is a good indication of the growing prestige of the series. Another is the prediction that NBC will soon commission another TV opera, as it originally commissioned Menotti's *Amahl*.

### Metropolitan Opera on TV

CBS-TV will venture into a new type of programming, by courtesy of the Ford Foundation's TV-Radio Workshop, which has authorized \$2,000,000 for a new series entitled *Omnibus*.

High on its agenda are telecasts of opera produced specially by the Metropolitan Opera as the first manifesta-

tions of its projected TV department. There will be two, possibly three, operas in English, the works and casts to be announced. The program will depart from its otherwise diversified format to devote the entire period, ninety minutes, to each opera.

*Omnibus* will have its premiere on Sunday, Nov. 9, from 4:30 to 6 p.m., EST. For other music events, Leopold Stokowski will be in charge, and he has designed a fifteen-minute segment called *What Is an Orchestra?*, with the subtitle, "one of a series on the art, past and present." How often this will be inserted in the program no one can say as yet. Mr. Stokowski will conduct and narrate.

Robert Saudek, director of the workshop, states that *Omnibus* is being produced on a commercial network in order to reach a large audience and will be offered for commercial sponsorship. Alistair Cooke, Peabody Award-winning commentator of British origin, will be master of ceremonies.

### European Festival Broadcasts

Major works from European festivals are being played on the CBS radio program *Your Invitation to Music* by James Fasset, who secured recordings abroad, on six consecutive Sundays, beginning Sept. 7. The first broadcast was from 1 to 2:30 p.m.; the subsequent programs are being offered at the regular Philharmonic-Symphony time, 2:30 to 4 p.m. The first program, from Finland, included Sibelius' Third Symphony, played by the Finnish Radio Orchestra conducted by Simon Parnet, and the same composer's *Luonnotar* (The Creation of the World according to the Finnish national epic, *Kalevala*), which Sibelius recently called his greatest work. In this, Eugene Ormandy conducted the Helsinki City Symphony, with the Finnish soprano Lea Piltti as soloist. This was the first time *Luonnotar* had been heard in America! Also heard were Ahti Soninen's *Symphonic Sketches* and Selim Palmgren's piano concerto, *The Stream*, played by France Ellegaard with the Finnish Radio Orchestra under Sixten Ehrling.

On Sept. 14, the broadcast brought the first American hearing of music from Stravinsky's *The Rake's Progress*, in a Holland Festival all-Stravinsky program honoring the composer's seventieth birthday. On Sept. 21, the Holland Festival performance of Mahler's Fourth Symphony under Bruno Walter was scheduled. On Sept. 28, Bach's B minor Mass, recorded by the Netherlands Choral Society, will be heard. Ensuing programs are as follows: Oct. 5, excerpts from children's concert programs by the Tokyo Symphony, with two young Japanese soloists and a chorus of high-school boys and girls; Oct. 12, Rossini's *Stabat Mater*, recorded at the May Festival in Florence. Mr. Fasset's broadcast will give way to the New York Philharmonic-Symphony on Oct. 19.

Other broadcasts from Europe are being heard on New York's chief musical FM station, WABF, which is broadcasting Holland Festival programs on Tuesdays and Fridays from 8 to 9 p.m. through September. This series was arranged by Ira A. Hirschman, president of WABF, who attended the festival. It is being sponsored by Dutch government agencies and several Netherlands industries.

The NBC Summer Symphony series continues until Nov. 1, when Arturo Toscanini will return. He will share the regular series with Guido Cantelli. Meanwhile, Massimo Freccia conducted three programs in Au-

gust, that of Aug. 16 exciting special interest because of the American premiere of Luigi Dallapiccola's *Concerto for Piano and Chamber Orchestra*. The composer was soloist, the first time he has appeared as a pianist in this country.

Frank Miller, the orchestra's first cellist, conducted for the first time on Aug. 30. He was cordially aided by his colleagues in a program consisting of Massenet's *Overture to Phedre*, Borodin's *Second Symphony*, Styx's *Spielelei*, and Liszt's *Les Préludes*. Walter Hendl took over for two programs, on Sept. 6 and 13, and Richard Korn, who relinquished earlier dates when Mr. Toscanini returned to conduct two summer programs, will lead the concerts of Sept. 20 and 27. The four remaining concerts will be led by Thomas Schippers, on Oct. 4 and 11, and Jonel Perlea, on Oct. 18 and 25.

Not in the category of news, but certainly a strong probability is the return of the Metropolitan Opera broadcasts to the American Broadcasting Company under their long-time sponsor, the Texas Company, on Nov. 29, two weeks after the opera's first Saturday matinee.

### Old Faithfuls Return

As no further large-scale musical programs are on the drawing boards, to the best of my knowledge, it is time to consider the other old faithfuls and to record their continuance. The *Telephone Hour* (NBC, Monday, 9 p.m.) has never stopped in more than a decade. Donald Voorhees remains as conductor, and soloists are drawn from the list of favorite artists, with an occasional newcomer as spice. Heard in August and early September were Nicole Henriot, Marian Anderson, Lily Pons, Mildred Miller, Eileen Farrell, and Ferruccio Tagliavini. Wallace Magill is the producer, Floyd Mack, the announcer.

The *Voice of Firestone* also continues on its even way, celebrating the beginning of its fourth year of "simulcasts" on Sept. 1. This is one of radio's oldest programs, having begun to broadcast in 1928. Twenty years later, in March, 1948, the half-hour was also telecast. The time is Monday, 8:30 p.m., NBC and NBC-TV. Lois Hunt was the guest artist on the birthday program. Others in August and early September were Roberta Peters, Robert Rounseville, Risé Stevens, Jerome Hines, and Eu-



**INCOMING BARITONE**  
Theodor Uppman, accompanied by his wife and children, returns from a season at Covent Garden

gene Conley, Howard Barlow is the conductor, Edwin Dunham the radio producer, Charles Polacheck, the television producer, Hugh Janes, the announcer.

Another Monday evening NBC feature, the *Railroad Hour*, also continues. Gordon McRea, the permanent soloist, was joined in most of the summer broadcasts by Dorothy Wareskjold. The time is 8 p.m.

NBC's television Recital Hall also is thriving, with a new series of Wednesday night telecasts, and the Sunday series every other week. The Wednesday concerts are from 10 to 10:30 p.m.; those on Sunday from 5:30 to 6. Recent soloists have been Julian Karolyi, Eugene Istomin, Lillian and Joseph Fuchs, Ania Dorfmann, Gold and Fildale (who played the first public performance of Samuel Barber's suite for two pianos, *Souvenirs*), Sylvia Marlowe, and Amparo Iturbi. Charles Polacheck produces; Robert Denton announces.

On CBS, several regular radio programs remain and three return in the fall. Continuing are Alfredo Antonini's *String Serenade*, Sundays at 1 to 1:30 p.m.; E. Power Biggs's organ recitals, Sundays, 9:30 to 10 (Continued on page 31)

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# NEW MUSIC REVIEWS

## A New Violin Concerto By Mendelssohn Published

In the spring of 1951, a member of the Mendelssohn family living in Switzerland offered to Yehudi Menuhin the manuscript of a Violin Concerto in D minor, composed by Felix Mendelssohn in 1822, when he was only thirteen. The manuscript had been presented by the composer's widow, Cécile, to Ferdinand David, a close family friend and the soloist in the first performance of the famous E minor Violin Concerto, in the Leipzig Gewandhaus, on March 13, 1845. A note on the manuscript of the D minor concerto states that this early work was written for the violinist Eduard Rietz, a friend and teacher of Mendelssohn who was only seven years older than the boy genius.

In a foreword to his edition of the D minor Concerto, which is published by C. F. Peters, Mr. Menuhin points out some parallels between this early product of 1822 and the masterpiece of 1844, the E minor concerto. Both concertos are in minor keys; the cadenzas of the second and third movements of both are written out; and there is a solo passage in the last movement of the D minor concerto reminiscent of the passage in the Allegro molto vivace that ushers in the recapitulation of the E minor concerto.

Mr. Menuhin has played the D minor Concerto widely. It is well worth keeping in the repertoire, for all its occasional thinness of texture and youthful naiveté of musical content. The first movement has a convincing air of bravura and a headlong rhythmic energy; the second contains one of those suave melodies that Mendelssohn could turn out so easily and so persuasively; and the third movement has a captivating gypsy flavor. The concerto is issued in a version for violin and piano, for which Peggy Glanville-Hicks has made an admirable reduction of the orchestral accompaniment.

—R. S.

## For Violin and Piano

BRAHMS: Waltz, Op. 39, No. 2. Transcribed by David J. Grunes. (Omega).  
HAZELETT, FRITZI: Tears for Vienna. (Carl Fischer).  
HOLMES, MARKWOOD: Romanza. (Carl Fischer).  
PERGOLESI: Sinfonia in F. Edited by

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Eugene Rapp. (Schott; Associated).

VIVALDI: Two Sonatas, in F major and G major, with cello ad libitum. Edited by Willi Hillemann. (Schott; Associated).

## For Violin, Popular

ZABACH, FLORIAN: The Florian Zabach Violin Series: Running Off the Rails; The Happy Whistler; The Gypsy Fiddler; Fiddlin' For Fun; The Hot Canary; Sabre Dance. Arranged by Florian Zabach, with piano accompaniment. (Leeds).

## Violin Teaching Material

ANGUS, WALTER: The Angus Approach to Violin Playing. (Carl Fischer).

PAGANINI: Sixty Etudes in Variation Form for Violin solo in the Genoese air, Barucaba. Edited by Norman Black. (Omega).

SHAPIRO, H. M.: Etudes-Caprices, ten studies for bow control. (Omega).

## For Viola

PARTOS, OEDOEN: Viskor (In Memoriam), for viola and piano. Also available in orchestral version. (Hargail Music Press).

## Concerto for Cello

By Antonio Vivaldi

Cellists who wish to take part in the current Vivaldi renaissance should perform the beautiful Concerto in D major, for cello and string orchestra, published in the Antiqua collection of Schott & Co., available from Associated Music Publishers. Edited by Eugene Rapp, the work is obtainable in piano score or in the orchestral version. For the brief Adagio affettuoso of the original, which he includes, Rapp recommends a substitute the Largo of the famous Concerto in D minor formerly attributed to Wilhelm Friedemann Bach. He includes this in a version for solo cello and orchestra or piano.

—R. S.

## Symphony by Stamitz Edited by Kindler

Karl Stamitz' Symphony in E flat major, revised by Hans Kindler, offers conductors an opportunity to give their audiences a refreshing lesson in musical history without their being aware of it. Judging from the current repertoire, one might assume that the symphony in the eighteenth century was exclusively the property of Haydn and Mozart. This delightful example of the work of the Mannheim school will call attention to the large amount of symphonic music of the period as yet unknown to modern music-lovers except through listings in textbooks and encyclopedias. Karl Stamitz was the son of the celebrated Johann Wenzel Stamitz who influenced both Haydn and Mozart. This symphony is well worth preserving. Kindler has not attempted to modernize it in texture or coloring. The score is issued by Elkan-Vogel.

—R. S.

## New Ensemble Works For Winds and Brass

Roger Goeb's Prairie Songs, for woodwind quintet, are pleasant, lyrical pieces that display none of that fussy, self-conscious straining for effect that has appeared in some of his larger works. Entitled Evening, Dance, and Morning, each of the sections is expertly scored. The music is well within the grasp of students both technically and interpretatively. Peer International Corporation publishes the score.

Four saxophones seem a somewhat odd medium for a Sailor's Hornpipe,

## First Performances in New York Concerts

### Orchestral Music

Dallapiccola, Luigi: Concerto for Piano and Chamber Orchestra (NBC Summer Symphony, Aug. 16).  
Rodgers, Richard: Guadalcanal March, from Victory at Sea (Stadium Concerts, Aug. 3).

### Operas

Offenbach: The Smuggler (Punch Opera, July 23).  
Vaughan Williams, Ralph: Hugh the Drover (Punch Opera, July 1).

### Two-Piano Music

Barber, Samuel: Souvenirs, Suite for Two Pianos (NBC-TV Recital Hall, July 27).  
Yaysnoff, June and Iris: Kinchinjunga, from Himalayas (Stadium Concerts, July 29).

### Dance Music

Bucci, Mark: Summer Afternoon (American Lyric Theatre, July 22).  
Byrns, Harold: Settlers' Sunday (Stadium Concerts, July 19).

### Band Music

Alexander, Josef: Campus—Suite for Band (Goldman Band, June 18).  
Bennett, Robert Russell: Mademoiselle—Suite for Band (Goldman Band, June 18).  
Goldman, Edwin Franko: The American Way; Fanfare (Goldman Band, June 18).  
Gould, Morton: Symphony for Band (Goldman Band, July 24).  
Jacob, Gordon: Music for a Festival (Goldman Band, July 24).  
Jones, Stephen Oscar: March and Carnival from Band Suite (Goldman Band, June 18).  
Leidzen, Erik: Second Swedish Rhapsody (Goldman Band, June 26).  
O'Neill, Charles: First Irish Rhapsody (Goldman Band, June 18).  
Persichetti, Vincent: Psalm (Goldman Band, June 18).  
Rimsky-Korsakoff: Concerto for Trombone and Band (Goldman Band, June 18).

### Choral Music

Puccini: Gloria, from Mass, for tenor soloist, chorus, and orchestra (Stadium Concerts, July 17).

but Henry Cowell, always a bold experimenter, has composed a lively one for two E flat alto, B flat tenor, and E flat baritone instruments. There is nothing distinctive about the thematic material, but the four voices are skillfully combined, and the music dances along in buoyant fashion. This engaging piece is also issued by Peer International.

Best suited for student use are Six Russian Folk Songs for Brass Sextet, arranged by L. Malter and D. Azaroff, edited by Ralph Satz, and published by Leeds Music Corporation. Scored for two trumpets in B flat, two horns in F, baritone or trombone, and tuba, the arrangements are brief and extremely simple.

Alexander Tcherepnin's Trio, for three trumpets or clarinets in B flat, will also probably be most useful to students in search of ensemble material. Its three brief movements contain some colorful harmonies and the second section offers good rhythmic training with its 7/4 meter. But the music is rather insipid, for all its sophistication. It is issued by Edward B. Marks Music Corporation.

—R. S.

## Mozart Sinfonia Movement Recast for Clarinets

Alan Frank has arranged the finale from Mozart's Sinfonia Concertante, K. 364, for violin, viola, and orchestra, for two B flat clarinets and piano, or strings. He points out that both the key and range of the solo parts are very comfortable for clarinets, and that considerable contrast of timbre is possible in the new version. Oxford University Press has published the piano score. String parts and full score are available on rental.

—R. S.

## For Band

SIEGMEISTER, ELIE: Deep Sea Chantey, for full or symphonic band. (Carl Fischer).

SOUSA, JOHN PHILIP: Manhattan Beach. Arranged for concert band by Paul Yoder. (Carl Fischer).

## For Clarinet

BOHM, CARL: Perpetual Motion. Arranged by Merle J. Isaac. (Carl Fischer).

FILAS, THOMAS J.: Velocity. (Carl Fischer).

WEBER, C. M. VON: Sonatina. Arranged by C. V. Hendrickson and H. M. Johnson. (Carl Fischer).

WEBER, DAVID, ed.: Seven Melodic Pieces, by Russian composers, (Leeds).

## For Snare Drum

RUTAN, J. S.: Atlanta Capers, snare drum solo. (Carl Fischer).

## For Harp

THOMSON, LUCIEN: Two Pieces: Evening Tide; Song at Night. (Composers Press).

## For Trumpet

LILLYA, CLIFFORD: Trumpet (Cornet) Technic. (Carl Fischer).  
MENDEZ, RAFAEL: Mexican Hat Dance, arranged for B flat trumpet and Piano. (Carl Fischer).

MOZART, LEOPOLD: Concerto for B flat Trumpet (Cornet, B flat Clarinet, Oboe, or Horn in F) with piano accompaniment. Edited by Clifford Lillya and Merle Isaac. (Carl Fischer).

## For Accordion


LARA, AGUSTIN: Granada. Arranged by Alexander Matos. (Southern).  
RIZZO, ANDY: Czerny Studies, Op. 599, edited and fingered for accordion. (Carl Fischer).  
RIZZO, ANDY: Schulz—Scales and Chords, edited and fingered for accordion. (Carl Fischer).

## Piano (Teaching) Duets

BELL, DULCIE: The Inquisitive Bush Baby, and Bobbyjohn Capers. (Festival Series). (Curwen; G. Schirmer).  
PAIN, EVA: Five Finger Farm, sixteen easy duets. (Curwen; G. Schirmer).

## Piano Trios (Teaching)

JOHNSON, THOMAS A.: Scherzo. (Festival Series). (Curwen; G. Schirmer).  
ROWLEY, ALEC: Bells; Tambourin. (Festival Series). (Curwen; G. Schirmer).



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#### CONVENTION ARTISTS

At a concert during the National Association of Negro Musicians convention in New York, Ellabelle Davis greets two of the soloists. From left to right are Raymond Viola, accompanist; Fred Thomas, baritone; Miss Davis; Roscoe R. Polin, association president; Natalie Hinderas, pianist

## Composers Corner

Last season one of the series of chamber-music concerts given in the Sculpture Court of the Dallas Museum of Fine Arts was devoted to music by **Jack Frederick Kilpatrick**, composer-in-residence at Southern Methodist University. He conducted a small orchestra in his Concerto for Flute and Strings; Sextet for Flute, Horn, and Strings; and Concerto for Horn and Strings. Earlier this season **Walter Legawiec** appeared as violinist in a program of his own works given at Jordan Hall, in Boston. Compositions for piano, violin and piano, and string quartet were played. During the past few months **Charles Haubiel** has taken part in three concerts in which his works were performed. Three Duoforms for Trio (violin, cello, and piano) were played in one program, and the Sonata in D minor for Violin and Piano and a group of piano pieces in another. The sonata was also played in a concert at the Brooklyn Academy of Music last spring. The composer was assisted on both occasions by Bela Urban, violinist. The Brooklyn program, which was under the direction of Carl Tollefsen, also included **Ralph Vaughan Williams'** On Wenlock Edge, for tenor, string quartet, and piano. **Gardner Read's** Prelude and Toccata, for small orchestra, was scheduled for performance at the Salzburg Festival this summer. It will also be played in broadcast concerts from Frankfurt, Munich, and Strasbourg. Last season the De Paul University Symphony played **Felix Borowski's** Symphony No. 3 in a concert at Thorne Hall, in Chicago. **Wallingford Riegger's** Symphony No. 3 has been recorded by the Eastman Rochester Symphony for release by Columbia Records. The work, which was conducted for the recording by **Howard Hanson**, was selected by the Walter W. Naumburg Foundation. **Robert Ward's** Jubilation Overture and **Scott Watson's** Appalachian Choral Preludes were played last season by the Brooklyn Community Symphony under the direction of Milton Katims.

#### Ulanowsky To Serve As Seefried Accompanist

Irmgard Seefried's accompanist during her forthcoming American tour, scheduled for October to December, will be Paul Ulanowsky. It

was erroneously stated in the July issue of **MUSICAL AMERICA** that the soprano would be accompanied by Bruno Walter during her tour.

## Brevard

(Continued from page 13)

Pfohl announced that in June, 1953, a junior division of the Transylvania Music Camp, for boys and girls from the age of ten to twelve, will be opened. The camp will be similar to the present one for boys and girls from twelve to twenty, but new facilities will be built for the youngsters, and they will have a special program geared to their particular needs.

In an interview Mr. Pfohl reiterated his views about the place in American music of the Transylvania Music Camp and the Brevard Musical Festival. He believes that the South should have adequate training facilities for young musicians and artists and that it should encourage singers and instrumentalists as much as possible to remain in the South to develop orchestras, choruses, and other musical groups in their own communities. In the summer Brevard would be the center of this program of development. Other seasons of the year music students would be functioning in church choirs, community orchestras, and opera groups.

Physical expansion will be necessary at Brevard before next season. It is planned to set up a shed where cold-plate meals and other food items could be bought, eliminating the need for concertgoers to leave the grounds for meals. Future plans also include a new and larger auditorium and more dormitory space. Four new tennis courts will be added for campers. At the present time a lake provides the facilities for the principal recreations, swimming and boating.

#### Pergolesi Opera Given American Premiere

POTTERSVILLE, N. Y.—The Bargain, an English version of Pergolesi's one-act opera La Contadina Astuta, was given its American premiere at Schroon Crest on Aug. 15 as part of the third annual Adirondack Music Festival. The English libretto was prepared by Arthur Sherman. In the cast were Adrienne Angel, soprano, as Scintilla; Howard Fried, tenor, as Don Tabbarano; and Mr. Sherman.

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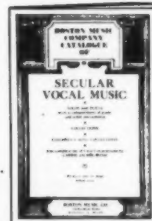
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## RECORDS

Schönberg's Erwartung  
Recorded by Philharmonic

Dimitri Mitropoulos and Columbia Records continue their exploration of atonal literature with a recording of the performance of Arnold Schönberg's monodrama Erwartung given by the New York Philharmonic-Symphony, with Dorothy Dow as soprano soloist, in Carnegie Hall last season. Since Erwartung occupies only one side of a twelve-inch LP disc, Ernst Krenek's Symphonic Elegy for String Orchestra (In Memoriam Anton von Webern) is offered on the second side.

The performance of Erwartung is in every way a virtuoso performance—in the suppleness of the orchestra's response to Mr. Mitropoulos, in his own obviously thoroughgoing knowledge of the complicated yet transparent score, and in the accuracy of Miss Dow's delivery of the cruelly difficult solo part. Erwartung, like such earlier works as Schönberg's Verklärte Nacht and Delius' A Village Romeo and Juliet, inhabits a Teutonic, post-romantic, vaguely Freudian twilight world of oppressive, dark forests, uncontrolled libidos, and violent death. In Erwartung the emotions attendant upon the heroine's umbrageous tryst with what proves to be the dead body of her lover are evoked by Schönberg in the style of musical free association called expressionism, for want of a more precise name. The idiomatic means are essentially those of Pierrot Lunaire, but the machinery is more ponderous and the communicative range considerably narrower. I do not know how Erwartung would seem if it were sung by a soprano less constricted by a single manner of tone production than Miss Dow and more able to command a wide array of nuances; be that as it may, the vocal performance on this record does not escape monotony, and the score seems long for the potentialities of its subject matter.

Krenek's Symphonic Elegy is a heartfelt yet formally transparent work of real eloquence. While it does not attain the concentrated expression of the composer whose memory it honors, it is music of noble format, honorably and capably set forth by Mr. Mitropoulos and his flexible orchestra.

—C. S.

Six New Recordings  
By Walter Gieseking

Those who have been wondering about the present estate of Walter Gieseking's pianistic art may now find out for themselves, for Columbia has released six new recordings, on the eve of the expiration of its reciprocal arrangement with British Columbia, which made the records. Two discs contain works with orchestra, in which the pianist is accompanied by Herbert von Karajan and the Philharmonic Orchestra. Beethoven's Fourth Concerto occupies one of them; Mozart's Concerto in A major, K. 488, and Franck's Symphonic Variations are coupled on the other. Three of the four solo records are devoted to Debussy's music—the two books of Preludes, The Children's Corner, and the Suite Bergamasque. Schumann's Scenes of Childhood and the three Brahms Intermezzos, Op. 117, share the final disc.

Apart from the Franck variations, a performance that could scarcely be surpassed in any regard, the piano-and-orchestra works are a trifle disappointing. The Mozart concerto is on the whole matter-of-fact; the Beethoven, while more supple in expression, does not penetrate as far beneath the surface of the music as some other versions (notably those of Artur Schnabel and Guiomar Novaes) already available on records. But in the Debussy works Mr. Gieseking is as magnificent as we remembered him

to be, and he remains unchallenged as one of the greatest interpreters of Debussy's piano music, if not, indeed, the greatest. The Schumann and Brahms works are also perceptively played. The recording of the piano tone is exceptionally clear, balanced, and luminous.

—C. S.

First Complete Recording  
Of Mozart's Next-to-Last Opera

By providing a complete performance (except for *secco* recitatives) of Mozart's La Clemenza di Tito, Period Records fills in one more chink in the Mozart-opera repertory. A European recording, the album was put on tape in Stuttgart, under the musical direction of Gustav Lund, by the Tonstudio Orchestra, the Swabian Choral Society, and a group of German singers—Käthe Nentwig and Friederike Sailer, sopranos; Margot Mangold, mezzo-soprano; Hetty Plümacher, contralto; Albert Weikenmeier, tenor; and Bruno Müller, bass. Miss Plümacher sings the role of Sexius, written for a castrato.

Compared to the more familiar operas in the Mozartean list, La Clemenza di Tito is disappointing. Like the earlier Idomeneo, it is cast in the form of *opera seria*. The exchanges between the pseudo-historical characters are glacial in the extreme, as far as the libretto goes; almost none of the humanity and the sharp characterization of Don Giovanni or Le Nozze di Figaro ever warms the frigid lines and situations of the book. The plot, moreover, is both complicated and unbelievable; motivations are feebly established, and the conclusion, in which Titus decides to forgive practically the entire cast for their several designs on his life, is as fatuous a conclusion as you will be likely to find.

This sterile book, which Mozart undertook to set to music while he was in the midst of composing Die Zauberflöte, bears many of the marks of a commissioned piece. (It was ordered for the coronation of Leopold II as King of Bohemia in 1791, and was first performed in Prague.) Formal arias, duets, and ensembles—often exceedingly difficult from the vocalistic point of view—follow one another dutifully, but few of them rise above the level of routine. In Idomeneo Mozart often achieved considerable depth of expression in spite of the conventionality of the libretto structure. In La Clemenza di Tito, written after he had mastered the art of musical characterization, the return to an old-fashioned formula proved to be an inhibiting factor.

After the excellent performances we have been hearing on records from various Stuttgart musicians, it comes as a shock to find that the work of the singers in La Clemenza di Tito is provincial and only half-adequate. Without a Lilli Lehmann or a Richard Tauber, however, I do not think the work would sound much better than it does in this small-time performance.

—C. S.

RCA Victor Produces  
Longer-Playing Record

RCA Victor has announced it will issue a new and longer-playing 45-rpm record. To be known as an "extended play" or EP record, it will resemble the standard 45-rpm record but will play up to eight minutes on a side or sixteen minutes for each record.

Mercury Signs  
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Mercury Record Corporation has signed a three-year exclusive recording agreement with the Detroit Symphony, conducted by Paul Paray. The first recording sessions are scheduled for early next year.

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## Summer Music Projects Heard Across the Land

A round-up of the 1952 summer music series in America, other than those previously mentioned in *MUSICAL AMERICA*, reveals such contrasting projects as the Redlands Bowl concerts in Redlands, Calif., and the Sea Cliff Summer Festival of Chamber Music on Long Island, N. Y.; diverse series in Minneapolis and St. Paul; the summer concerts played by the Buffalo Pops Orchestra; and miscellaneous enterprises.

Now in its 29th season, the Redlands Bowl Concerts presented the 1,000th program in its history on July 22, when Dorothy Warenskjold, soprano, was soloist with the symphony orchestra. The season opened on July 1 with a large-scale production of *A Midsummer Night's Dream*. Orchestra concerts, with and without soloists, operas in both concert and dramatic form, ballet, and theatrical productions were presented in the Bowl, which can accommodate more than 7,000 people. Other soloists heard this year were Nan Merriman, mezzo-soprano; William Horne, tenor; and Dorothy Eustis, pianist.

The Sea Cliff Summer Festival of Chamber Music was instituted on July 13. Consisting of string-quartet music played in the art gallery adjoining the Sea Cliff Summer Theatre, it continued on Sunday evenings throughout July and August. In charge of the festival was Sterling Hunkins, cellist of the ensemble, which also included Dorothy Kesner and Sol Goldman, violinists; and Bernard Zaslav, violist.

### Twin Cities Events

In Minneapolis an expanded program of summer opera, including five productions in all, was given on the shore of Lake Harriet. Conducted by Gerard Samuel, assistant conductor of the Minneapolis Symphony, and William Muelbe, the operas included *Suppe's Ten Women and No Men*, *Martha*, *Faust*, *Cavalleria Rusticana*, *The Mikado*, and *The Merry Widow*. The productions included staging, costumes, and choruses, and were free to the public.

The University of Minnesota has presented its annual series of free concerts. The summer orchestra, drawn from the Minneapolis Symphony, has been conducted by James Aliferis and Emerson Buckley. The soloists have included Mary Henderson and Bessie Mayle, sopranos; Etta Moten, mezzo-soprano; Roger Blanchard, pianist; and Frederic Vonn, composer-pianist.

Across the river in the other Twin City, the St. Paul Pop Concerts were again conducted by Hermann Herz, conductor of the Duluth Symphony. The 24 programs included, besides light music, skating and ballet.

The Tuesday evening series of Lohr-Laws Summer Pop Concerts given in Kleinhans Music Hall in Buffalo by the Buffalo Philharmonic have had Richard Korn and D'Artega as conductors. John Ranck was the piano soloist in an all-Gershwin program that opened the series. Others who appeared with the orchestra were Charles Castleman, violinist; Henry L. Scott, pianist and humorist; and the Angelus Singers of Buffalo, directed by Kenneth Gill.

A piano recital by Rudolf Serkin on July 20 was the first of four programs given at the Southern Vermont Art Center in Manchester, Vt., this year. The Salzedo Harp Duo (Carlos Salzedo and Elyse Yockey) presented the second concert on Aug. 3. A week later the Mannucci String Quartet shared a program with the Graff Ballet's presentation of *Electra*. On Aug. 31 Alan Carter conducted the Vermont Chamber Orches-

tra in the first half of the program, with Max Weiner, violinist, and Arnold Sabinsky, violist, as guest artists. Menotti's *The Medium*, with Elizabeth Brown in the title role, completed the program.

A summer project of the Virginia Symphony, conducted by William Haaker, the Blue Ridge Music Festival, held at Avon Mills, Washington, Va., included four Sunday afternoon concerts in a combined water mill and natural amphitheatre. The festival, inaugurated in 1951, also offered music instruction, open-air art exhibitions, and competitions for performers.

In Abingdon, Va., the fourth annual Virginia Highlands Festival devoted most of its attention to Barter Theatre play productions, but during the fifteen days it was held there were five programs. Ludwik Sikorski, violinist, introduced three of his own compositions, and the final concert was made up of music by Lamar Stringfield, North Carolina composer.

## Levine

(Continued from page 16)

therefore an audience which has a greater variety of tastes. This may account for the popularity of so-called 'group attractions.' However, this is no new phenomenon. There were as many groups touring in 1924-25 when I was in the Daniel Mayer office, as there are now. I consider it a good sign that, for example, we expect to sell only four weeks of a small orchestra, and we find a demand for fifteen."

Summer music at a higher level of taste has grown amazingly, the impresario discovered, citing the Red Rocks series at Denver and the opera series in Dallas as two typical examples.

"Summer music depends, however, largely on physical conditions," he said. "Weather is always the stumbling block. New York is bad, Philadelphia is bad, Dallas was bad, until the State Fair Commission air-conditioned an auditorium. If only all cities in hot climates would do this! Denver is exceptionally fortunate, as is St. Louis. It is the boast of the St. Louis Municipal Opera that it has had only one - and - a - half days of rain in 34 years. Hollywood Bowl has fair weather but suffers other handicaps—parking, politics and pressure of traffic."

When Mr. Levine presents his ideas to the managers' meeting, he will have added considerably to the facts and philosophy he expressed here, but he considers the central idea of constructive planning foremost and indispensable. Hand in hand with planning goes action. He illustrated this principle with an anecdote.

"Many years ago, when I was an engineer, I worked at a survey of the Uniontown Mines, in Pennsylvania," he said. "I talked to the diggers and wrote articles for Jewish papers about conditions in the mines. The miners seemed to be happier digging in the ground than if they had been working out in the hot sun. This set me to thinking."

"If we leave life conditioned to the fact that people are happier where they are, there would be no progress, I thought. And I came to the inescapable conclusion, expressed somewhat unpalatably but nevertheless sound, that progress is consistent only with foisting things on people. The Zulu may be happy without a bathtub just because he doesn't know of its existence. The farmer gets along without a radio—until he is persuaded to acquire one. Then he wouldn't give it up."

"It is the same with all education, and with music. Wherever there are aggressive proponents of education or art the country is in a good state. Without aggressive management, the organized audience would not have been created, for example."

—QUAINTANCE EATON

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**EDUCATION in NEW YORK**

The Dance Masters of America presented a workshop at the Hotel Roosevelt on Aug. 4 during the organization's 68th national convention. Walter Terry, dance critic for the New York Herald Tribune, was moderator, and the list of speakers included Arthur Knorr, Audre Nethercott, and Frank Westbrook.

William Hughes, accompanist for Blanche Thebom for the past ten years, will teach as well as concertize this season. His studio opened on Sept. 5.

Max and Steffi Klein's pupil Catalina Zanduetta, soprano, has returned from a tour of the Philippines and Honolulu during which she gave several recitals and sang the role of Aida. Barbara Samuels, soprano, and Herbert Isman, baritone, appeared in recent New York performances of Menotti's The Telephone; Simons Bermanis, tenor, has been engaged as a cantor in Cleveland and Leon Mirkovic, baritone, for a similar position in Washington, D. C. Mary O'Mally, soprano, Marisa Stegman, mezzo-soprano, and Tom Vaughan, tenor, sing in a weekly radio program over station WLIB.

Maria Carreras will observe the thirtieth anniversary of her residence in the United States by presenting a series of six studio piano recitals played by herself and eight pupils during the coming season. The pupils scheduled to perform are Aurora Mauro-Cottone, Glauco D'Attili, Eva Iaci, Charlotte Sande, Gloria Misereindino, Paul Sully, Virginia Sierra, and Lillian Schwabe.

Edwin Hughes's summer master classes in New York and at the University of South Carolina were attended by more than sixty pianists and teachers. In New York, recitals were played by Dorothy Garver, Dorothy Bullock, Mary King, Josephine Caruso, and Jayne Winfield, and a two-piano program was given by Mr. Hughes and Jewel Bethany Hughes. Recitalists in South Carolina included Jeannine Romer, Carolyn Powell, Dode Phillips, and Dixon Thomas.

Zenka Stayna, teacher of singing, will move to a new studio at 164 West 79th Street at the end of this month.

Margaret Pardee will continue to teach violin and ensemble playing at the Manhattanville College of the Sacred Heart, which has moved from Manhattan to a new campus at Purchase, N. Y. Miss Pardee also teaches in the preparatory division of the Juilliard School of Music and in her Long Island studio.

Alfred Stobbi-Stohner's voice pupils have been active during the summer. Theresa Mari sang with the Cape Cod Music Circus, Madeleine Vose was in a summer theatre production of Menotti's The Old Maid and the Thief, and William Smith sang in Show Boat at the Paper Mill Playhouse. Several others are appearing in Broadway shows. Dolores Mari has been engaged by the Little Orchestra Society to sing in Beethoven's Christ on the Mount of Olives, which will be given next February.

Charles G. Reading's pupil Paul Scharwenka, baritone, recently returned from Trinidad where he filled concert engagements. Alan Wheeler, tenor, sings a weekly radio program over station WALL; Charles Danford, baritone, has been re-engaged by the Bellevue Casino, in Montreal; and Nora-Jeanne Kirchmann, soprano, recently sang for the third consecutive year in the Rutherford (N. J.) park concerts.

Vera Curtis, teacher of singing, recently returned from an extended vacation in Italy.

Renato Bellini, teacher of singing, reopened his studio on Sept. 8.

Boris Novikoff opened the 1952-53 season of his school of Russian-

American ballet in the Metropolitan Opera House Studios this month.

Emmy Joseph, teacher of singing, will give a series of lectures at the New School for Social Research this season on the principles of singing and song interpretation. Her pupil Sara Mae Endich, who was soloist in a performance of a Schubert mass in the Berkshire Festival this summer, has received a total of five special awards, among them a Marian Anderson scholarship.

**OTHER CENTERS**

Indiana University's opera workshop will give the United States premiere of Benjamin Britten's opera Billy Budd on Dec. 5. Ernst Hoffman will be the musical director and Hans Busch the stage director. Since 1947 five operas have been introduced by the university. They include Kurt Weill's Down in the Valley; Lukas Foss's The Jumping Frog of Calaveras County; Bernard Rogers' The Veil; Walter Kaufmann's A Parfait for Irene; and Gian-Carlo Menotti's Amahl and the Night Visitors (in its first stage production).

Northwestern University's school of music will receive more than \$4,200,000 from the estate of the late Elsie S. Eckstein, according to the final account of the executors filed last month. The funds are to be used to establish the Elsie S. and Louis Eckstein Northwestern University Musical Endowment Fund, which "is to be used exclusively for the purposes of the school of music at Northwestern University in furthering generally the understanding and enjoyment of music." This may include the granting of scholarships, additions to the faculty, scientific research in the field of music, or the acquisition of musical or scientific instruments. The Eckstein family sponsored the Ravinia Festival for many years, and in 1944 Mrs. Eckstein gave the Ravinia Park property to the Ravinia Festival Association.

Sigma Alpha Iota's 98th college chapter was chartered late in the spring at Hartwick College, Oneonta, N. Y. Mrs. John B. Davison, national president, presided at the installation. Alumnae chapters were recently established in Buffalo, N. Y., and Tacoma, Wash. Mrs. Frank Lauridsen, of Glendale, Calif., is the new president of the Delta Province, comprising several western states, and Mrs. Donald C. May, Jr., of Arlington, Va., is the new president of the Iota Province, which includes the southern coastal states.

The Perry-Mansfield School of Theatre and Dance, in Steamboat Springs, Colo., held its first Symposium of Arts on Aug. 24. Among those leading the panel discussions were Cecil Effinger, of the University of Colorado college of music; Hanya Holm, choreographer, who represented Colorado College; and Martha Wilcox, director of dance at the University of Denver. The problems encountered in the presentation of cultural activities in small communities were considered. Menotti's Amahl and the Night Visitors, produced by Charlotte Perry, was offered as an example of an art work usable in a non-metropolitan center.

Fraser Gange, who retired recently from the faculty of the Peabody Conservatory of Music, is in London where he will sing recitals at Wigmore Hall on Oct. 26 and Nov. 24.

The National Federation of Music Clubs' 1952 Young Composers Contest prizes were won by Robert T. Linn, of Los Angeles, and Donald Hergert, of Bloomington, Ind. Mr. Linn won (Continued on page 31)

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## OTHER CENTERS

(Continued from page 30)

in two categories: his String Quartet earned the \$250 prize given in Class I for a work scored for two to five instruments, and his Three Madrigals, for a cappella mixed chorus, gave him the \$100 prize in Class III. Mr. Hergert received the \$150 Class II award for his Sonatina for Flute and Piano. The \$600 Charles Ives Scholarship, for study at Indian Hill School in the Berkshire Mountains, was won by Ramiro Cortes, of Denver. This contest was open to students between sixteen and eighteen years of age.

The Westminster Choir College's recent summer session was attended by 132 professional musicians and 262 high-school students. Also enrolled were ten chaplains from the United States Navy and one from the United States Army. The school expects to hold two summer sessions next year.

The Berkshire Music Center recently announced the winners of three special cash prizes named for their donors. The Jascha Heifetz Award was given to two violinists, Elizabeth Walker, of Oxford, Ohio, and Serge Blanc, of Paris. The Gregor Piatigorsky Award went to John Sant Ambrogio, cellist from Bloomfield, N. J., and the Samuel Wechsler Commission, for a short work suitable for study by the Tanglewood Study Group, to Allen Sapp, of Boston. The awards were made at a student orchestra concert at Tanglewood on Aug. 9.

The University of Wisconsin was host to the Elementary School Music Institute from Aug. 12 through 14. Music in the one-room school, kindergarten rhythms, and the boy with the changing voice were among the topics discussed by the educators. Hobart Sommers, assistant superintendent of the Chicago public schools, Anne E. Pierce, of Iowa State University, and Gladys Tipton, of the University of California at Los Angeles, were the out-of-state speakers. Among the Wisconsin staff members were Herman Smith, director of the music division of the Milwaukee schools, and Sara Rhue, of the University of Wisconsin department of education. The institute was co-sponsored by the university, the music division of the Wisconsin Department of Public Instruction, and the Wisconsin School Music Association.

The San Francisco Conservatory of Music has announced that, beginning Sept. 22, the members of the Griller Quartet—Sidney Griller and Jack O'Brien, violinists; Philip Burton, violist; and Colin Hampton, cel-

list—will devote part of their time to teaching at the conservatory. The quartet is in residence at the University of California.

The Los Angeles Conservatory of Music and Arts has added Josephine Antoine, a member of the Metropolitan Opera Company from 1936 to 1948, to its voice faculty.

## Radio

(Continued from page 25)

a.m.; and the Salt Lake Tabernacle Choir, Sundays, 11 to 11:30 a. m. Returning on Sept. 14 is the Trinity Choir of St. Paul's Church, Sundays, 9 to 9:15 p. m., replacing a Keyboard Concert summer series.

The Longines Symphonette is another program returning to CBS, on Sundays, 2 to 2:30 p. m., beginning Sept. 14. The orchestra also fills a Monday-through-Friday schedule on NBC, 7 to 7:30 p. m. Mishel Piatro conducts and Frank Knight announces. The Choraliers under Eugene Lowell returned to CBS on Sept. 14, 10:05 to 10:30 p. m.

On ABC, the Piano Playhouse goes merrily on, with its one concert soloist and several jazz exponents. The time is Sunday, 6:30 to 7 p. m. From Chicago, the Fine Arts Quartet continues to broadcast at 1 to 1:30 p. m., but it is not heard on New York's WJZ.

WOR-Mutual continues to carry Sylvan Levin's Opera Concert, which was expanded during the summer to a full hour. On Oct. 5, it will revert to a half-hour, Sundays, 9 to 9:30 p. m. This Is Free Europe, a half-hour series from the continent, resumed regular broadcasting on Sept. 7 after a short hiatus; this is not carried on WOR. The time is Sundays, 10 to 10:30 p. m. Several summer series that were productive of interest, namely a little-symphony program from Toronto, Symphonic Strings, and a Concerto Festival, lapse either in September or early October. Consistent, however, is the Chicago Theatre of the Air, which has for years held the spot on Mutual Saturday evenings, 10 to 11 p. m. A special feature was the broadcast of four finalists in the 23rd Annual Chicagoland Music Festival on Aug. 23, when Rise Stevens was guest. The program also included a massed chorus conducted by Edgar Nelson, and a salute to Will Rossiter, composer, on his 85th birthday. Winners in the contest were Delmer Schroer, a St. Louis baritone, and Zolla McCullough, a Chicago dramatic soprano. They were heard in the program of Aug. 30.

All times are Eastern Daylight Saving until Sept. 28, when Standard time returns.



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# Tanglewood

(Continued from page 22)  
such a hope. Mr. Montoux's contributions were always just and perfectly balanced, but never touched by passion.

Honegger's *La Danse des Morts*, a work new to the Boston Symphony, was the dominating feature of Mr. Munch's matinee on Aug. 3. This big, dramatic piece—introduced to the United States by Igor Buketoff and the Fort Wayne Philharmonic in 1949—dates from 1938, and belongs to the period in which Honegger wrote the better-known *Jeanne d'Arc au Bûcher*. Paul Claudel's text was inspired by Holbein's celebrated series of woodcuts *Simulachres de la Mort*, popularly known as *The Dance of Death*. The text, in the course of which a narrator delivers passages from Ezekiel, is in seven parts. The first, *Dialogue*, is an antiphonal exchange between the narrator and the

chorus, in which the Lord tells Ezekiel to prophesy that the dead shall be raised. The second, *The Dance of the Dead*, is a fiercely rhythmic choral-orchestral picture of the ghostly dancers, in which the Dies Irae and two French folk songs, *La Carmagnole* and *Sur le pont d'Avignon*, are incorporated. The third, *Lament*, is a sorrowing baritone solo, reinforced by the fourth, *Sobbing*, a choral passage in Latin. The fifth, *The Lord's Response*, for narrator, leads into two optimistic closing movements—*Hope in the Cross*, for three soloists; and *Affirmation*, for full chorus and orchestra.

The score is powerful. It is almost as eclectic as *Le Roi David*, but more tightly organized and more succinct in utterance. It is music of impelling forthrightness and graphic descriptiveness, whose only serious fault—if it is one—is a tendency to lapse into somewhat obvious and superficial devices of word-painting and pictorial effect. Certainly it is marked

by high craft and impelling vigor. Mr. Munch's performance was altogether superb, and so were the contributions of the Festival Chorus, which had been prepared by Hugh Ross, and Arnold Moss, the eloquent narrator. The relatively secondary solo vocal assignments were moderately effectively handled by Irene Jordan, soprano; Betty Lou Allen, contralto; and Richard Sharretts, baritone.

The earlier part of the concert was given over to rough-shod performances of Beethoven's *Egmont Overture* and Eighth Symphony and Debussy's *Iberia*. Evidently Mr. Munch devoted most of his rehearsal time to the preparation of *La Danse des Morts*. Perhaps this was the best decision under the circumstances, for at least that challenging work was introduced to the Tanglewood audience in memorable fashion.

## Titus

(Continued from page 9)

whose throne Titus usurped, plots with her lover Sextus—along with ancillary characters—to remove Titus and install Vitellia in his place.

The tortured and confusing argument reaches its climax when Sextus sets the royal palace on fire and one of his henchmen mistakenly murders someone else who is disguised in Titus' robes. After several episodes too boring to recount, Sextus and Vitellia are brought before indestructible Titus, who pardons them in a sermon about the preferability of clemency to revenge.

From the rise of the first curtain to the fall of the last curtain eight scenes later, there are few moments in which the Metastasian dialogue and situations become fully plausible. But Mr. Goldovsky had schooled his cast to reasonableness of demeanor, and Leo van Witsen had dressed them handsomely and believably. The projected backgrounds designed by Charles Elson and handled technically by Paul Planer were among the best that have been used hereabouts. Thanks to the use of this modern device of lights in all the grandiose scenes, the production moved swiftly, without the trying waits between scenes that have often extended past Tanglewood performances beyond the point of comfort. The burning of the palace was an exciting visual episode, even though the quintet of singers on the stage at the moment were required by the music to line up with their backs to the conflagration.

The presuppositions of *opera seria* style limit the range of Mozart's dramatic and psychological expression in *La Clemenza di Tito*. The score is by turns lyric, florid, and noble, but it has little of the immediate personal impact of Don Giovanni and practically none of the intimate warmth of *The Magic Flute*. Although the music is usually enjoyable, *La Clemenza di Tito* is a work we should scarcely miss if it were not given again.

The cast, composed of professional and pre-professional students in the opera department, cared for the formalities of the stage deportment and many of the complexities of the music in capable fashion, although not one of the singers could avoid showing now and again how trying the music is and how incomplete their physiological preparation had been. As Vitellia, Irene Jordan, transformed from a mezzo-soprano into a soprano with a brilliant but harsh top voice, employed more forceful dramatic accents than her colleagues, and on the whole made a strong effect in an unlovable part. Charles Matheson, scheduled to sing Titus in the opening performance, took to his bed with laryngitis, and Lloyd Oostenbrug, listed for the second night, replaced him. He used his light voice with considerable flexibility, albeit with occasional tired sounds in the upper register. Sarah Jane Fleming sang

lightly and prettily as Servilia, the sister of Sextus. In the two trouser roles of Sextus and Annus (even when the opera was composed, castrati had all but vanished from the operatic world, and these parts were awarded by Mozart to mezzo-sopranos), Shirley Winston and Jacqueline Langée made attractive showings. Smaller parts were taken by Richard Sharretts, Arthur Schoep, and Robert Mesrobian. On Aug. 5, Jacqueline Bazinet appeared in place of Miss Jordan, and Arlene Stone in place of Miss Fleming. Mr. Goldovsky conducted as if he had spent most of his time on the stage direction.

## Mexico

(Continued from page 18)

lia, a choir of boys directed by Romano Picutti; and a program by Higinio Ruvalcaba, violinist; Carlos Rivero, pianist; and Carlos Puig, tenor.

Chamber-music programs included three by the Trio Europeo (Sophie Scheiner, pianist; Herbert Froelich, violinist; and Sally Van Der Berg, cellist), assisted by Anastasio Flores, clarinetist; the debut of a female string quartet (Josephine Roel and Jane Thorp, violinists; Maria Teresa Sordo, violist; and Ana Isabel Berlin, cellist); and the debut of the Fine Arts Trio.

Adolfo Odnoposoff, cellist, and Oscar Koshes, pianist, presented the cello sonatas and cello variations of Beethoven in two recitals, and Mr. Ruvalcaba and Carmela Castillo Betancourt, pianist, gave a joint recital.

The Manuel M. Ponce Musical Association offered six chamber-music programs stressing contemporary works not too extreme in content and six programs in which the performers were talented young artists.

The leading recitalists included Friedrich Gulda, pianist, who appeared three times; Zino Francescatti, violinist, who appeared twice; Josephine Roel, violinist; Abel Eisenberg, violist and conductor of the Guadalajara Symphony; and Maria Bonilla, Irma Gonzalez, Josefina Aguilar, Gabriela Villamonte, and Mr. Puig, singers.

Among the American artists heard were Leslie Frick, lieder singer; Virginia Dulaski, pianist; and Albert Gillis, violist, and Verna Harder, pianist.

A symphony orchestra has been organized for the first time in Guayaquato, capital of the state bearing the same name. José Rodríguez Fraustro is the conductor. The seventy musicians have been engaged on a permanent basis.

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## MacDowell

(Continued from page 23)

unless he would give up his teaching and devote himself to composing, which he would be able to do if he would share the \$5,000 that she possessed. This was a considerable sum in the 1880s, and as long as it lasted he was to be free from the drudgery of teaching. At first MacDowell refused, but gradually he yielded, as so many others were to yield, to his future wife's quiet persuasiveness and firmness. Shortly after their marriage, Mrs. MacDowell made a major decision. As she wrote long afterward, "I had had fleeting visions of a good—even a big—career as a pianist. But MacDowell had the greater talent, and I meant to devote my life to helping him. For ten years after I made that decision I never touched a piano."

Many years later, when the MacDowell Colony needed help, she returned to the piano and gave recitals far and wide throughout the land, playing MacDowell's music and telling people about the project. In 1928, the biennial meeting of the General Federation of Women's Clubs was held in Swampscott. Mrs. MacDowell was invited to give a recital and a talk. As a result, the federation offered to help raise the money to lift the mortgage if she would give a whole season of recitals for that purpose.

Hundreds of women's clubs in the New England states were approached, and although she was already in her seventies, Mrs. MacDowell embarked on a tour that would have challenged a woman half her age. As she put it: "People are apt to say that I am delicate, but I didn't fail once. I wouldn't begin to estimate how many villages I went into; towns, yes, that was another thing. But within twenty miles of Peterborough there must have been at least twenty villages where we gave a benefit, and by the end of the season \$25,000 had been raised, and one friend had offered to give \$5,000 if we collected the \$25,000."

On this tour, as on many others, Mrs. MacDowell was accompanied by her lifelong friend Nina Maud Richardson, with whom she now spends her winters in California. Miss Richardson, to whose devoted care Mrs. MacDowell owes much of her amazing vitality, helped with the programs and read poems written by the colonists. Like Mrs. MacDowell she has a sprightly sense of humor. It came out on the day before the celebration on Aug. 15, when Mrs. MacDowell was posing for photographs. She began to look a little solemn until Miss Richardson sent her into a merry burst of laughter by saying "Don't look like a club woman, my dear." Through the years Mrs. MacDowell has earned over \$100,000 for the colony, not to mention the other assistance that she has won through her personal magnetism and unselfish example.

### Local Residents Help

The people of Peterborough have always felt a close interest in the MacDowell Colony, and many of them prefer to work there for less than they could earn elsewhere because of their admiration for Mrs. MacDowell and their interest in the artists, with whom they never interfere yet with whom they have a really friendly relationship. As Mrs. MacDowell puts it, people do not work for her, they work with her. This spirit dominates the performance of all the tasks of the colony, and I have never seen an institution where people worked more happily or more efficiently.

As early as 1910, Mrs. MacDowell enlisted the townspeople in a project to bring widespread attention to the colony. She organized a pageant portraying the imaginary history of the Peterborough area from the times of

the early settlers. George Pierce Baker, founder of the famous dramatic workshop at Harvard, offered to produce it; Hermann Hagedorn wrote the lyrics; and Chalmers Clifton arranged the music. Forty members of the Boston Symphony and the New York Philharmonic volunteered their services.

All but twenty of the 250 performers in the pageant were natives of the Peterborough area, workers from the mills, farmers, clerks, clergymen, and others from many other walks of life. They entered so completely into the spirit of the work that in the scene of thanksgiving, when MacDowell's 1620 was sung in a choral arrangement many of them threw themselves on their knees with tears of joy and praise to God. Winthrop Ames, who had just seen the Passion Play at Oberammergau, told Mrs. MacDowell that this pageant had convinced him that the American people have the same dramatic and musical talent that is latent in European peoples. In 1919, the National Federation of Music Clubs, always a staunch ally of Mrs. MacDowell, held its biennial meeting in Peterborough, and the pageant was repeated.

When the hurricane of 1938 devastated the Peterborough area it caused so much damage at the MacDowell Colony that some people thought that it could not survive. The cost of reconstruction was estimated at \$40,000. Mrs. MacDowell, then in her eighties, never wavered for a moment. She wrote thousands of letters, and again gave recitals and benefits for the colony. Within a year the timber had been cleared sufficiently to reopen the colony. No wonder that Mrs. MacDowell is still young at 94!

### A Who's Who of the Arts

The list of colonists who have worked in the studios in the woods since 1907 reads like a Who's Who of American art and literature. Over twenty Pulitzer Prizes have been won by colonists. Among writers besides those already mentioned have been Stephen Vincent Benét, William Rose Benét, Elinor Wylie, Padraic Colum, Gilbert Seldes, and Jean Starr Untermeyer. Composers have included Roy Harris, Ernst Bacon, Lukas Foss, Louise Talma, Douglas Moore, Nikolai Lopatnikoff, Gail Kubik, Paul Nordoff and scores of others. In the handsome library donated by Mrs. Eugene Coleman Savidge the scores, manuscripts, and published works of the colonists may be examined.

Today the MacDowell Colony possesses 600 acres with 24 studios. In a central building, Colony Hall, breakfast and supper are served. Lunch is taken to the artists studios by George Hemphill, one of the colony's staunchest workers and admirers. Many of the artists have struck up friendships with George, who is a shrewd and completely uninhibited critic with a deep reverence for art and a keen insight into human beings. His wife was trained as a singer, and they enjoy entertaining friends from the colony in their house, which was built in 1776. If the artists are in the midst of something knotty, George leaves the lunch basket and tiptoes away. If they are in a sociable mood, they come out and talk with him. Often they ask him to listen to a poem or a musical passage. I accompanied George on his round with the lunch baskets, and I was amazed at the atmosphere of peace and concentration in the studios. All of the colonists I talked with, including Thornton Wilder, Paul Nordoff, Louise Talma, and Nikolai Lopatnikoff and his wife, agreed that working conditions and the human atmosphere at the MacDowell Colony are ideal.

The MacDowell Colony is open four months a year, from June through September. It is completely democratic in its operation. Each applicant gives the names of two people

(Continued on page 34)

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## MacDowell

(Continued from page 33)

in his profession as references. He submits a request for a given period of work time to the Admissions Committee. Colonists live in dormitories, but their studios are sacred to their private use. No one may visit them except at their invitation. For all this each pays the nominal sum of \$20 a week.

In order to know what the MacDowell Colony has meant to creative artists it is necessary to visit it. No pressure is put on the artist, and no one investigates to see how much work he is doing. If he wishes to lie fallow for a few days he can do so without interruption or reproach. Or if he wishes to work constantly day and night he is perfectly free to do so.

Through the years Mrs. MacDowell has been a wonderful companion and adviser to colonists, but she is always respectful of their temperamental idiosyncrasies. She has been as thoughtful in practical ways as in spiritual. In a letter congratulating her on the celebration in her honor, David Diamond recalled the summer that he was at the colony and had to go to the hospital with a severe case of blood poisoning. Knowing how poor he was at that time, Mrs. MacDowell not only came to see him but brought a handsome pair of pajamas with her. This fall, a campaign is being instituted to raise \$1,000 for every year of Mrs. MacDowell's life and several thousand more "to keep her alive," for the benefit of the colony.

A story that Mrs. MacDowell told at the close of her speech on Aug. 15 is perhaps most revelatory of her combination of selfless devotion and charming humor. Some years ago she was trudging along the dusty road from Hillcrest to Colony Hall. A luxurious limousine bringing a wealthy visitor to the colony pulled to a stop and an elegant voice offered her a ride. As the car reached Colony Hall its occupant asked her condescendingly: "Are you one of the help?" She answered, "Yes." And on Aug. 15 she added with a merry twinkle, "That's just what I am!"

### Two Summer Series Enliven San Francisco

SAN FRANCISCO.—San Francisco's summer schedule has been enlivened by Arthur Fiedler and his Pop concerts with the San Francisco Symphony, presented in the Civic Auditorium under the auspices of the Art Commission, and by the annual series of symphonic, operatic, and dance attractions in Stern Grove on Sunday afternoons, sponsored by the city's recreation department.

Approximately 4,000 persons have attended each of the Pop concerts. Soloists have included Lucine Amara, soprano, who sang operatic arias, and three young instrumentalists making their debuts.

Youngest of them was eleven-year-old Jaime Laredo, of Bolivia, who played Saint-Saëns' Introduction and Rondo Capriccioso with style, fluency, and innate musicality. Next youngest was eighteen-year-old Sylvia Jenkins, of San Jose, who played Tchaikovsky's B flat minor Piano Concerto with extraordinary power and brilliance for a performer of her age. She revealed lyrical gifts as well. She was one of the three pianists selected by the San Francisco Music Critics Circle for a debut with the orchestra. Under the same sponsorship, Leroy Miller appeared as soloist in Grieg's Piano Concerto, with good results.

Frank Denke, pianist, was heard in Addinsell's Warsaw Concerto, in the same program that offered Jaime Laredo.

Recent Stern Grove presentations have included a performance in English of Die Fledermaus, produced by

William Derrell Bond and Allan Louw, both of whom sang leading roles; Spanish dances by Maclovio Ruiz and her company; a Gershwin program conducted by Julius Haug; an opera program conducted by Gaetano Merola, with Dorothy Warkensjold, soprano, and Ernest Lawrence, tenor, as soloists; and Pacific Opera Company productions of Pagliacci and Cavalleria Rusticana.

—MARJORY M. FISHER

## Aspen

(Continued from page 21)

each morning except Sunday, and all except the piano classes took place in the Wheeler Opera House, instead of in the school building, which was thus freed for individual lessons. The master classes were generally of high caliber, at least the ones I witnessed, and I am told that those of Mr. Goldberg were especially exciting. Other newcomers—the Gaudans, Mr. Lifschey, Mr. Loesser, Mr. Taylor, and Wolfgang Vacano, an opera coach—did yeoman duty in teaching and performing. Madeleine Milhaud and Evalina Colomi returned to coach diction classes.

An innovation this year was a pair of children's concerts, which were said to have been very successful. A gala program of circus music, planned for Aug. 27, was postponed until later when it was decided to repeat the operas. In addition, the institute sponsored an original musical comedy entitled I've Had It, with words by Luke Short (a writer of Westerns whose real name is Fred Glidden), and music by Joe Marsala. It was a satire on Aspen's culture and skiing, and involved a fake composer who gained a reputation by writing a popular tune backwards. Three of the characters represented music critics, and the evening I was there, one of the three was named the editor of MUSICAL AMERICA, a delicate attention.

The social life of the summer was enlivened by the marriage of Herta Glaz and Joseph Rosenstock, in a quiet ceremony at the home of Mr. and Mrs. Paepcke. Neither bride nor groom allowed this momentous event to interfere with the festival schedule, however.

Lectures and forums on Human Freedom were given on Tuesdays, Thursdays, and Fridays, and were well attended. The Museum of Modern Art series of old films was once again offered, and the silent films gained immeasurably from the witty accompaniments of Norman Shetler, one of the students. Another of the piano students, Richard Cumming, was introduced as a composer in Mr. Firkusny's master classes.

### Grants Made For Choral Works

PITTSBURGH.—Through a grant from the Howard Heinz Endowment Fund, the program committee of the Pittsburgh International Contemporary Music Festival has been able to commission choral works from nineteen composers for performance at the festival here, scheduled for Nov. 24 to 30.

The composers include five Americans—Ross Lee Finney, Peter Menin, Vincent Persichetti, Burrill Phillips, and Gardner Read—and Heitor Villa-Lobos (Brazil), Francis Poulenc (France), Alan Rawsthorne (England), Raymond Chevreuille (Belgium), Hilding Rosenberg (Sweden), Carl Orff (Germany), Healey Willan and Arnold Walter (Canada), Domingo Santa Cruz (Chile), Nicolai Lopatnikoff (Russia-America), Harald Saeverud (Norway), Gian Francesco Malipiero and Luigi Dallapiccola (Italy), and Alberto Ginastera (Argentina).

The festival is co-sponsored by Carnegie Institute and the Pennsylvania College for Women.

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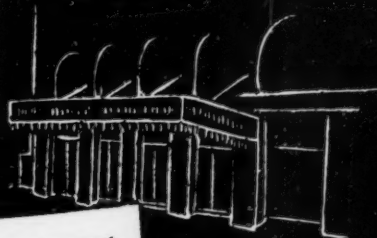
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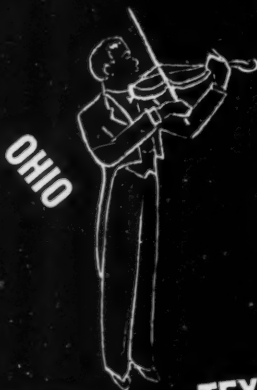
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